MASTER GUIDE FOR
GLAMOUR PHOTOGRAPHY

DIGITAL TECHNIQUES
AND IMAGES

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ABOUT THE AUTHOR

A former photojournalist and reporter, Chris Nelson used to supplement his small-market wages shooting weddings, advertising images, and senior portraits. In the process, he found that he enjoyed his sideline more than his day job. In 1991, he quit his newspaper gig and started a portraiture business, which moved to Fall Creek, Wisconsin, a few years later and became Fall Creek Portrait Design.

Since then, study within the photographic industry has influenced his development. He credits photographers Monte Zucker, Don Blair, and Michele Gauger for the foundations of his photographic style. "Robert Lino and (the late) Dean Collins have really influenced my glamour style," he says, "and maybe a little of Herb Ritts, too."

Chris Nelson is a graduate of the University of Wisconsin–Milwaukee who earned a B.A. in English (applied writing and journalism), plus minors in philosophy and fine-art photography. He has also earned his Accolades of photographic Mastery and Outstanding Photographic Achievement from WPPI (Wedding and Portrait Photographers International). A number of his glamour images have earned merits in WPPI and PPA (Professional Photographers of America) competitions, with one currently under consideration for print of the year.

Glamour photography now comprises about 20 percent of his studio's business and is growing each year. "The fun part has been learning how to make women look great. The hard part was learning how to build a classy and artistic image of it," he recalls. In writing this book, he hopes to help other photographers do just that.

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*T*here are a few words I use to describe my style of glamour photography: elegant, fashionable, alluring, sexy, glamorous, sensual, attractive, playful, or just plain fun—all adjectives as individual as women's personalities. A female client might also use any one of these words to describe the portrait she'd like your help in creating for her. That's where the life of a commissioned glamour portrait begins—with what the client wants. Understanding each client's reasons for wanting that portrait is also an essential component of building a successful glamour photography business.

In commissioned glamour portrait photography, your clients are the women themselves, not a magazine, advertising firm, or modeling agency. In fact, that's the difference between this book and many others devoted to glamour, boudoir, or fine-art figure photography. You're not paying *her* to pose; she's paying *you* to produce an image that flatters her femininity. Often the image will be a gift for her husband, boyfriend, or fiancé, but just as often it's for her. It supports her image of herself as physically attractive. What's more, if you can make her look *better* than her perception of herself, she'll love you for it, she'll pay you, and she'll bring you more clients.

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To do this, you'll need to develop three basic skills: a photographic style that flatters feminine faces and figures, interpersonal skills to sensitively and perceptively work with a female clientele, and a marketing plan that creates a positive image of your work and your studio.

● REASONS FOR COMMISSIONING A GLAMOUR PORTRAIT

Let's look at a few examples that showcase the variety of needs your clients may have when they come to your studio for glamour portraits. As you'll see, they are all individual.

A Special Hobby. Veronica's fiancé is a motorcycle enthusiast and so is Veronica (next page)—at least she likes to ride with him. She wanted to pose in leather with a Harley-Davidson. She didn't think she could get the bike to

the studio without him knowing it, but said he loved vintage bikes and I happen to own one.

For the image, Veronica dressed in motorcycle boots, tight leather pants, and a black satin bra. I posed her in profile with her face turned upward. I lit her as a semi-silhouette and added flames in the foreground—a little trick with lighter fluid I learned in pre-digital days doing theater props in college. It's one very sexy image, and she and her fiancé bought a large framed print to display behind their bar.

Fitness Portfolio. Tonya (facing page) wanted a portfolio of images for an upcoming fitness competition. A "thirty-something" victim of down-sizing, she had more time than usual to spend at the gym. There, a trainer noticed her physique and suggested she compete. Hesitantly, she entered a local competition and won. Then she won another, qualifying her for a regional event; if she placed in the top three, it would allow her to turn pro.

In planning her session, we decided that images taken at a local waterfall would provide a good setting for showing off her physique. Shooting during the day's last golden hour would also emphasize her tanned skin tone. We used three outfits: a white posing bikini, a black posing bikini, and a pair of cutoff shorts with a white button-down blouse tied up under her bustline.

Toward the end of the session, we posed her in the water for a few "wet look" shots. Tonya's proud of her body and thought she'd like to have a few nudes—provided that the focus was on her physique and not sexually graphic. We posed her in and out of the water, taking care not to sexualize the images too much and concentrate, instead, on her physique. She loved the images—so much so that she put one copy in her contest portfolio and made another "teaser" for her husband. "Is he why you wanted this image?"

I asked. "Well, yes," she said, "but mostly it's because of how much I'm going to like it when I'm seventy."

A Racy Wedding Gift. Barb (above) came to the studio for her bridal session with her friend and maid of honor, Pam, who provided moral support and helped with her dress. We did a great set of bridal images, both traditional and more fashion-oriented. Barb then went into the dressing room to change. A minute later, however, Pam came back out. "Barb wants to do something racy, to give to Eric as a wedding gift," she said.

We did a number of poses in her white bridal lingerie—a bustier, garter belt, and white stockings—however, her choice for his gift was basically a nude. Shot from straight above, Barb laid face up on the train of her dress. We draped her cathedral-length veil over her otherwise naked body to soften the lines of her body and partially conceal it. She was so proud of the image that she brought her mother in to see it before we printed it! Barb and I designed an album with her favorite images and we made a wall portrait of the image described above for her bedroom.

A Group Session. Fawn, Laura, and Jennifer decided that a glamour session would be fun for a group birthday celebration. The trio was after a fashionably sexy look with little black dresses, lacy tops, and a little lingerie (facing page, left and bottom).

While they each wanted appealing shots individually, they all wanted a really "hot" image of the three of them together (facing page, top right). They wanted the portrait for themselves, but they also wanted one for each

BELOW AND BOTTOM (LEFT AND RIGHT)—These portraits have just the fashionably sexy look the friends were looking for. RIGHT—In addition to individual portraits, the women also wanted a "hot" group portrait.

of their husbands. Covering their bare breasts Victoria's Secret style, each of them stood defiantly in matching calf-high boots and red-and-black boy shorts. "It'll shock them, but they'll love it," Jennifer joked.

All three bought session books, a small album containing an entire set of images from their session. In addition, we made three posters of their favorite image of the three of them together—one for each husband.

It just goes to show you, anyone—Veronica, Tonya, Barb, or Fawn and her friends—could be a potential glamour client. All of these women had a different reason for doing a glamour session. As a result, the final presentation of their images was also different—large portraits, session books, portfolios, and glamour albums. Yet each woman had a similar goal: to create an image that portrayed her femininity. They all wanted to be attractive, alluring, and sexy—and they all were happy to pay for it.

● SO WHAT IS A GLAMOUR PORTRAIT?

"We all want to look sexy and beautiful," says glamour-portrait client Tarina, "but not trashy." There it is; if your goal is to add glamour portraiture to your studio's offerings, you need to understand this critical principal. As a glamour photographer, your goal is not to stroke male fantasies (although you'll undoubtedly do that indirectly) but to help create your female clients' vision of what it means to her to be attractive and sexy—and that vision is almost never tawdry or pornographic.

That's why my studio calls our images glamour portraits rather than boudoir images. We made that decision after discovering that many of our clients found the word "boudoir" kind of scary, and the connotation . . . well, on the pornographic side. In actuality there may be no difference between a glamour and a boudoir image, but clients

When you create a glamour portrait, you are actually helping your subject see her own beauty.

perceive boudoir images to be about sex for the sake of sex. If an image is considered glamorous, however, its goal is perceived as the depiction of the subject's beauty, not her sexuality. It makes a big difference.

As a photographic genre, glamour is also more open. It can include images that go far beyond what falls into the boudoir category. Depending on your client, glamour might include fashion-inspired headshots like you see in magazines, curvaceous poses with the subject in a tight black dress, seductive images with lacy lingerie, etc. And if, to another woman, "glamour" means lying naked under a waterfall with water splashing over her, that works too.

● THE BEAUTY IN EVERY SUBJECT

When you create a glamour portrait, you are actually helping your subject see her own beauty and strengthen her self-image. "I can't believe that's me," Krystal said as I displayed her image on my camera's LCD. "That's not what I see when I look into the mirror." That's because, like many women, she was concentrating on what she perceived as her flaws.

Women are usually their own toughest critics. What I do as a photographer is to turn that around. I believe there is beauty in every client. I know that sounds cliché, but it's true—and it's not even that hard to find if you adopt the right mind-set. Not every woman is a potential Victoria's Secret model, and you don't need to try to make your subject look like one. Instead, you should set as your goal exceeding the perception she has of herself when she looks into the mirror.

● SIX STYLES

My goal is to understand my subject's unique perception of herself and turn it into a look for her portraits. In my mind, I've categorized these looks into six styles. Most of the time there's some overlap between styles, but the mental framework is really useful for you and your client—especially when it comes to determining what kind of look she wants.

Classic Beauty. If the reaction to your image is, "Wow, she's beautiful," this image fits into the classic beauty style. Classic beauty images can be anything from headshots to full-length portraits and will be unmistakably feminine with a degree of elegance, as well. First and foremost, the image is beautiful; any sexuality is subtly implied.

Classic beauty images can be created with the subject fully clothed or completely nude. What makes them "beauty" images is the emphasis on the subject's femininity rather than her sexuality.

TOP LEFT—Beauty headshots typically show-case the subject's eyes, lips, facial structure, and hair. **ABOVE AND LEFT**—Even in more re-vealing garb, beauty images communicate a sense of elegance.

Keep in mind that the choice of clothing doesn't determine this. The subject could be fully clothed or nude. If it's a full-length image, a beauty shot could be posed and lit to show off an hourglass figure (usually short lit to emphasize the roundness of the subject's breasts and hips with the head tipped toward her high shoulder). If the image is a head-and-shoulders shot, the head is usually tipped to the high shoulder, emphasizing the eyes, lips, fa-cial structure, and hair.

Fashion. Think magazines here—anything you might see in a cosmetics, jewelry, or clothing advertisement or editorial feature. This is one our clients' most popular looks because it's what they see all around them in the media. Often, women even bring in magazine clippings and ask us to create something similar.

Regardless of cropping (from headshots to full-length portraits), these images are usually fashion lit, meaning you will use a large main light with butterfly or broad lighting. Since the models seen in magazines and catalogs are usually clothed, so are your subjects when they pose for this look.

High key lighting and backgrounds are often used in fashion portraits. This is great, because white seamless sweeps are inexpensive and available to any photographer.
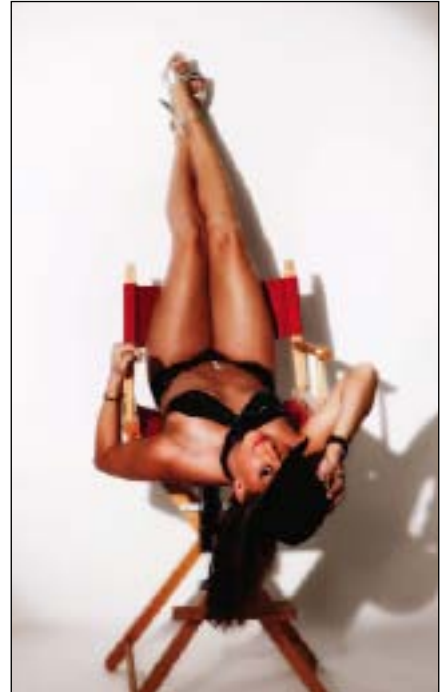
Fashion headshots, like this butterfly-lit image of Shelly, can be really dramatic. Covering one eye with her hair makes the other that much more powerful. It also draws attention to her gorgeous hair. Selective color was added as a finishing touch. I loved this headshot so much that I entered it in print competition where it earned merits from both PPA and WPPI.

TOP LEFT—For this image of Carissa, we wanted an overall high-key look with her body (in particular her long legs and her blond hair) as the only accent colors. **TOP CENTER**—Athena is actually a musician, so we wanted an attention-getting image. Her favorite color is purple, and since it complimented her skin tone, we used it for a background. She's fond of saying she goes about life backwards, so we posed her upside down. It's great that you don't notice the nudity first. That's why we did it. **TOP RIGHT AND BOTTOM LEFT**—In artistic portraits, it's not uncommon for the subject's face not to be seen at all. This lets the viewer connect more directly with the mood of the portrait, rather than the look of the individual subject.

Artistic. Think "abstract" when describing this look. These are images like you might see in an art gallery—and a lot of women would like to see themselves there. Unlike any other style, form—not faces—usually dominates in this style (in fact, you'll notice that none of these portraits even include eye contact). As a result, you can leave traditional portrait-lighting techniques behind and feel free to experiment. Look to famous painters, sculptors, and graphic designers for inspiration. If a client is willing, I usually try to include at least a couple images of this style in each session.

Pin-up. When you think of a pin-up girl, you think of sexy and cute. The goal of a pin-up image is to tease and titillate. With these images, the subject's expression and body language make the image. Your photographic

technique will also be used to support and accentuate the usually playful, fun, and sexy message. Because body language is so important, pin-up poses are almost always full- or three-quarter-length.

ABOVE—Jessica chose her summer job as a theme for her pin-up. "A lot of guys at [my beach] would like this one," Jessica said, looking over the images from her session. There is no mistaking that Jessica is a lifeguard. All we needed was sunshine, a couple well-chosen props, and the right setting. RIGHT—"This will really shock him," said Bethany, "I can't wait to see his face." Homemade bikinis can be great teases, and Bethany really pulled it off with the caution tape. We came up with the idea during her consultation. The tape was something her fiancé used to restrict construction zones at work . . . and he'll probably never look at it quite the same after seeing this shot!

Sensual images, like these of Morgan (above) and Brooke (left), typically impart a dreamy, veiled lustfulness.

Sensual. What is sensual? Applied to an image, it is overwhelming the senses (in this case, the eyes) with a vision of a desirable body. It is a voluptuousness of the mind, taking pleasure from the body and, at the same time, freeing the spirit from its bounds. There you have it: amateur psychology and metaphysical postulation from the author.

But if you look at several examples, the description fits the images pretty well. Brooke's mind is in a peaceful, pleasurable place with her body follow-

ing its lead (facing page, bottom). Morgan's dreamy longing is instantly understood by anyone viewing this image (facing page, top).

Sensual images need to impart a dreamy, veiled lustfulness—a kind of blissful surrender. For this reason, subjects are often posed reclining with their eyes closed or not making direct eye contact with the camera. This conveys a blissful, carefree, disconnectedness from the everyday world; the subject is absorbed in the pleasure of escape. It's a place we'd all like to be. Creating an image that helps us get there, if only for a while, can have tremendous value.

Provocative. This category almost doesn't need an explanation. These images may look assertive or playful, but they virtually demand to be looked

The playful expression on Tonya's face, combined with soft lighting and a pastel background, invites you into the image rather than projecting an in-your-face attitude.

at. For this reason, the subjects make direct eye contact with the camera—and not demurely, but with confidence.

While there are no clear-cut lines—many images could correctly be placed in more than one style—the structure these categories create is helpful in several ways. First, categorizing images helps you develop a mental framework for your work and, therefore, helps you create images. Second, dividing the images into these categories helps each client decide which style she prefers. Third, it will help you talk to your client clearly about the kind of images she wants. If you prepare a slide show or portfolio of images and categorize them according to these styles, it will give you a common language for discussing images, planning her session, and ultimately giving her exactly what she wants.

LEFT—Collette's image is the ultimate invitation. We used a single large softbox to light her evenly. The image was made as an anniversary gift for her husband. The inspiration for the pose was a *Playboy* centerfold her husband liked and had displayed on his machine-shop wall for quite a while. To surprise him, she replaced the centerfold with her image and waited for his reaction. RIGHT—Notice the confidence exuded in Athena's pose. We chose the leather pants for their fit and balanced them with a high-key background.

*I*t took me a few years to realize that a glamour session is not only an image booster, it also provides a safe venue—and I can't emphasize *safe* strongly enough—for your client to explore her sexy, sensual side. By "safe," I mean that the client must feel no sexual pressure or have any worry whatsoever that some of the more intimate images you create will turn up anywhere that might prove embarrassing to her. "I think this is so sexy," Rita said holding a very sheer, tight, charcoal top. "I bought it because I loved it and I think I look really good in it. But on the way home, I thought, 'Where the heck am I going to wear this?'" My studio was it—and when you think about it, there aren't that many places.

It's really important that each subject realizes it's your job to make her look good. Most of us have had our share of unflattering photos, so most people are a little apprehensive in front of the camera to begin with. In a more intimate situation, your client will feel even more vulnerable, so reassurance is critical. Your LCD is a valuable tool here, especially early in the session. Simply turning the camera around and showing your subject how good she looks can really put her mind at ease.

● THE PLANNING CONSULTATION

A planning consultation is a must—not only because the focus of the session needs planning but also to get acquainted with the client, since you may be working with her on a fairly intimate level. At my studio, before the consultation, the client and I will usually have already had at least one phone conversation. In most cases, she will also have seen some of my work at displays or on my web site. When a client like this books a consultation, she'll already have respect for your work. Yet, the initial face-to-face meeting is still important; it's your chance to strengthen that impression and to begin to understand her personality.

I suggest beginning the consultation by showing the client a slide show of your work. This serves several purposes. It gives her another chance to gauge your work, and seeing what other women have done often stimulates

The LCD screen on your digital camera is a great tool for putting your subject at ease. Once she knows how great she looks, she'll be much less nervous.

ideas of her own. On the flip side, her reactions to the images will give you some insight into her tastes photographically. As discussed in the previous chapter, it helps to organize your slide show into the six glamour categories described so you'll have a common point of reference when talking about what she likes.

● SELF-RATING QUESTIONNAIRE

One technique I find particularly valuable is a short questionnaire that asks the subject to rate herself and her appearance. This helps you as the photographer determine what physical attributes she's proud of and which ones she's a little apprehensive about. Women are usually more critical of themselves than other people.

The questionnaire I use is a pretty form asking her what she likes about her appearance and what she doesn't. It also asks her what she'd like to improve if she could. You get some pretty frank, sometimes humorous and often surprising answers, but it tells you what features to focus on and what you should try to hide in order to create a portrait she'll love.

When it comes to problem areas, I can almost guarantee your clients will list one or more of the following: stomach, breasts, hips, upper arms, and nose. Of course, any one of these could just as easily be assets she's proud of. If you can turn any of her perceived negatives into positives, you'll really impress her and probably increase your potential sale as well.

Once you've created the images, what will you make with them? What does your subject want to take home with her? A big part of our consultation consists of presenting the different options clients have for a final image presentation. With the evolution of digital imaging, that range of options is really growing.

Calendars. We have two types. The first is a twelve-month flip calendar, which is one of the more involved pieces we do, both in terms of the photography and the graphic design. These are really cool gifts, and we've had a lot of women pose for and buy them for boyfriends, husbands, and fiancés.

Knowing what a woman loves about her appearance—as well as what she's not so crazy about—will help you sculpt a shot that makes her feel great.

Our calendars are printed on 10x15-inch sheets of photographic paper. Typically, each page includes a feature image and one or two supporting ones. There is one page per month, and her favorite image (or two) is used for the cover.

Variety is the key to success; calendars demand at least eight different themes so they won't be repetitive. Because of that, we need to go into the photo shoot knowing that we're making a calendar.

The second type of calendar is a calendar poster, which we print on a 16x20-inch or larger canvas. Normally, this features a favorite image surrounded by the calendar pads for twelve months. Because any dramatic image can be used, we can decide after reviewing her images that we'd like to make one of these.

Our staff and I have made horizontal, square, and vertical templates for these calendars—and that's the hardest part of creating these posters. Once the templates are done, you can simply drag and drop your image, add a little type, and you're done. Since they feature one large image and require little time in production, these are one of our more profitable products.

Because calendar posters are usually prominently displayed, women will usually pick a dramatic but appropriately clothed image. Be happy when one

Flip calendars feature one page for each month. Typically, each page includes a feature image and one or two supporting ones.
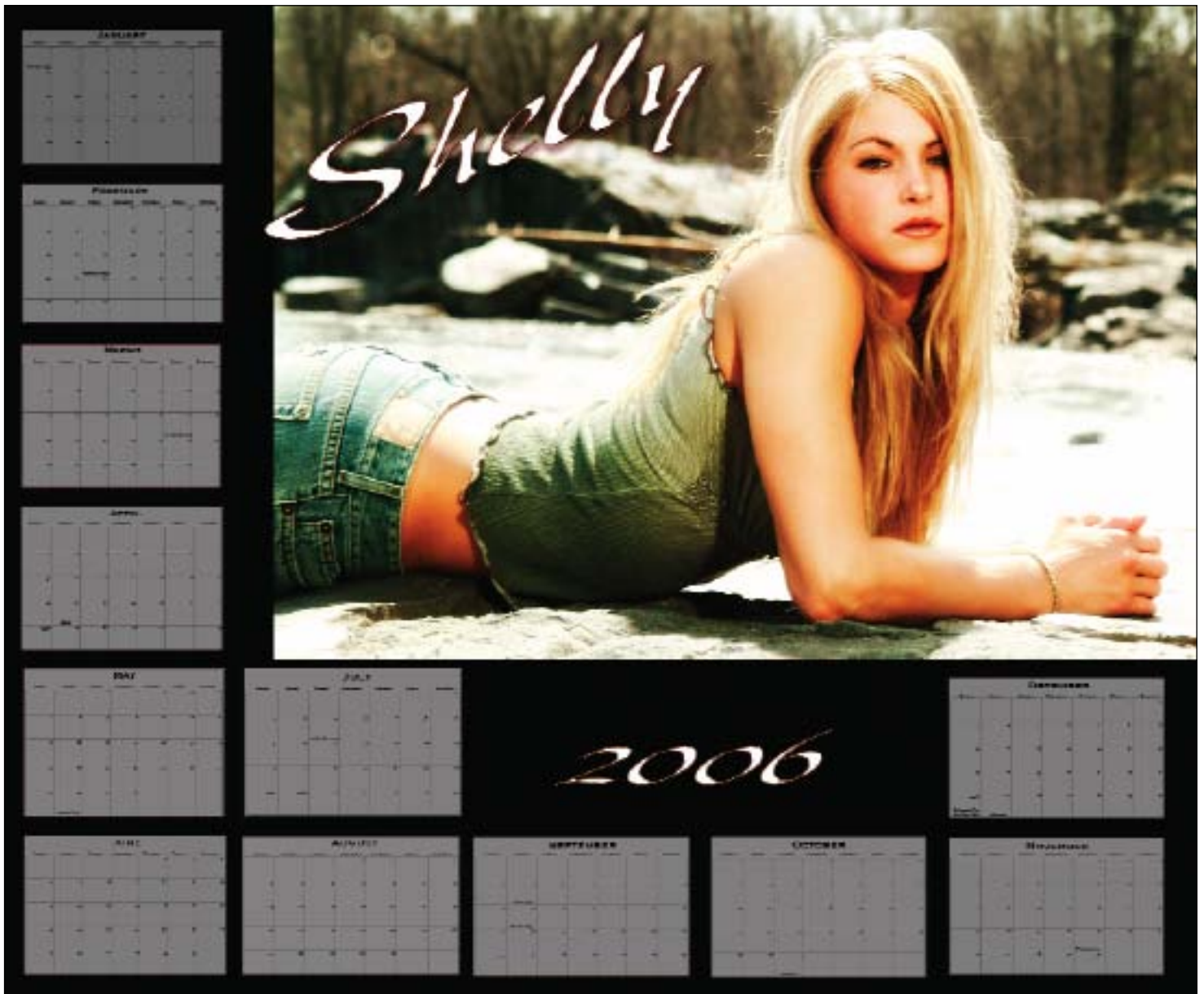
Calendar posters, which we print on a 16x20-inch or larger canvas, feature a favorite image surrounded by the calendar pads for twelve months.

goes out your door, because the advertising and referral value is huge. They're large and dramatic and they demand attention.

Since I started making these a few years ago, I found that men often buy calendar posters, too. "I saw that 2006 poster you had in your mall display," said Shelly's boyfriend, as he held a 4x6-inch image from her session book. "I'd like to make a calendar like that with this [image]." Shelly said she was a little embarrassed when he first put it up, but later told me it was a real ego boost.

Centerfold Posters. What's in a name? Well, this one has a very sexy connotation—no wonder centerfold posters are our number-one seller for Valentine's Day gifts. Relatively inexpensive and a real attention getter, we usually print these as a 10x20-inch photographic print, which is very close to the size of a *Playboy, Maxim,* or *FHM* foldout centerfold—something the guys who usually receive these images will be familiar with!

The word "centerfold" has a very sexy connotation. Jenny took that to heart—and caused mine to miss a couple beats—with this pose. "My husband always looks at *Playboys* and I've told him I look as good as any of those girls," she said. "He didn't believe me, but I bet he will when he sees this
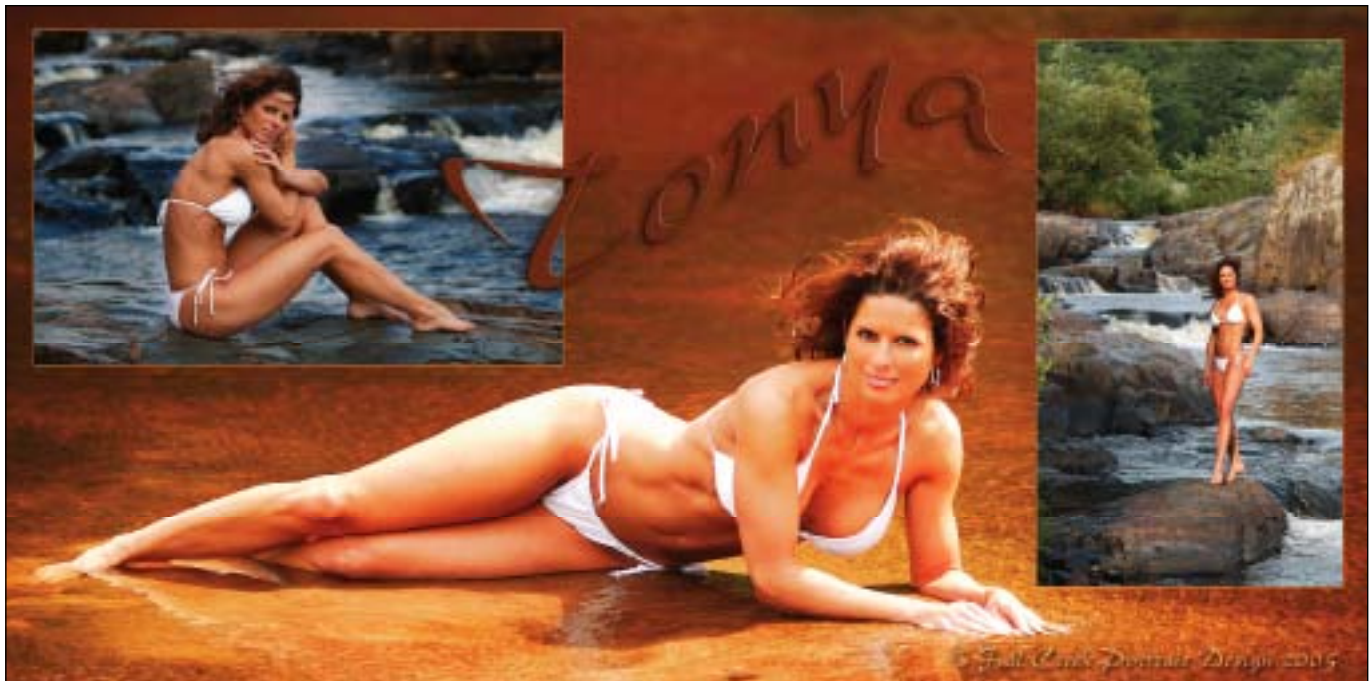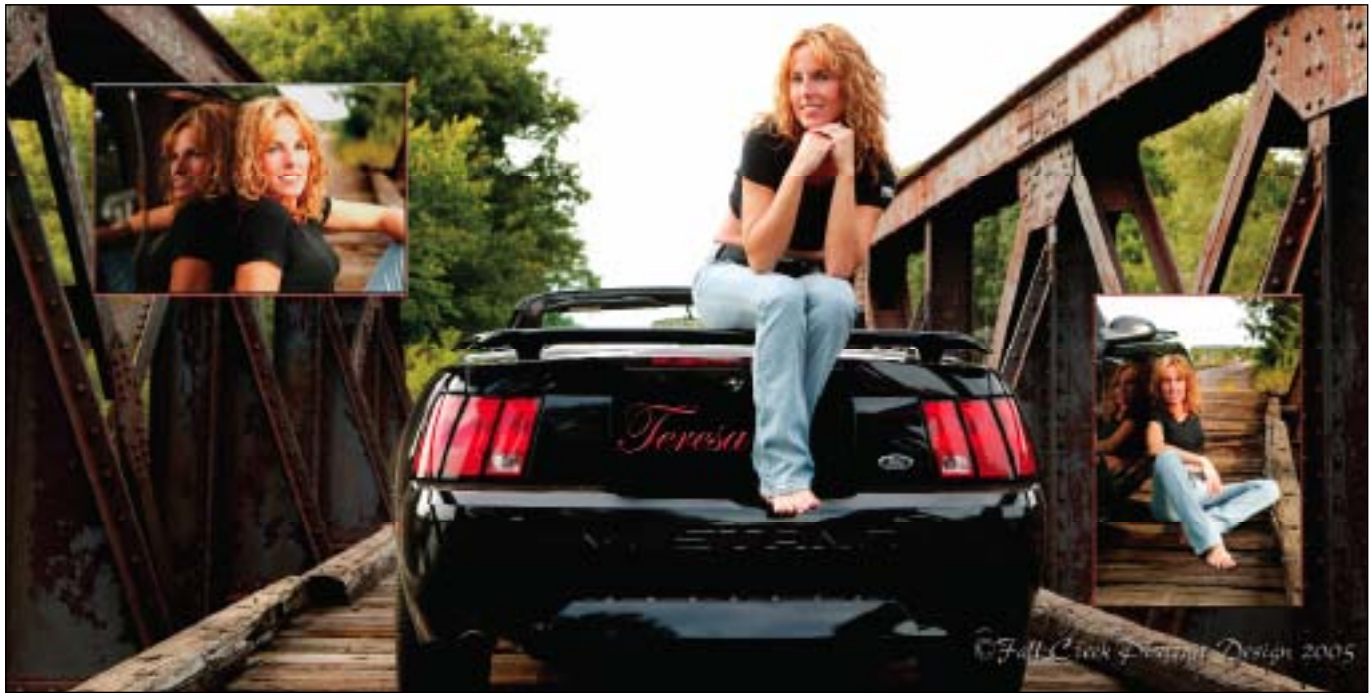
Tonya's and Teresa's posters are multi-image constructions. Teresa (top) loves her Mustang convertible, a gift from her husband. It makes her feel sexy and fun, so naturally we wanted to use it as a prop. Framed, the poster is displayed proudly in her husband's office. Tonya's poster (bottom) is for herself first, although her husband Bob enjoys it, too. At thirty-seven, Tonya enjoys competing in fitness competitions. "This is probably the best I've ever looked," Tonya said. "I want to remember it when I'm seventy."

Session Books. A session book is just that, a small book containing all the unique images from a photo session. An individualized glamour session is probably not something most women do that often, so the book is the perfect keepsake. As long as it's fairly affordable, it's an easy sell. They're the number-one sale from my glamour sessions—and a lot of other portrait sessions, too.

The sale is easy, because I project slide shows (I call them "screenings") immediately after a session. By the time my client is done changing, we've got the images loaded into the computer with some rudimentary cropping and

color correction and into a program for a slide show. (*Note:* For this process, it really saves time to get your cropping and white balance as close as possible in the camera.)

We need something to talk about during her session, so I always make it a point to find out what kind of music she likes. Our studio has a fairly extensive music library, so we set the show to music she likes and project it on a 9-foot screen. With the excitement of the session still fresh, the slide show can be overwhelming—especially if you've made her look better than she expected.

"Which style session book do you prefer?" I'll ask. It's sales phraseology, a "choice" question versus a "yes or no" question. The session's impact is often so powerful the sale is pretty much automatic—she wants it. Even though she may have done the session to make a gift for a significant other, most women purchase the book as a keepsake for themselves.

My studio offers two types of session books: a photographic style and a printed style (isn't digital technology beautiful?). The photographic books have fixed mats and hold one image per side, two to a spread. The printed styles are produced on a digital offset press and come in horizontal or vertical formats and in a variety of sizes. My favorite has a glossy book cover that we can design using her favorite images.

Designer Albums. Designer albums are the most complex presentation offered at my studio. The albums have leather covers and feature flush-mounted pages that showcase some or our best work using Photoshop, Painter, and other graphic-design programs.

After reviewing a clients' images, together we pick the images for the album and determine which images will go on what pages. Next, I (or my

ABOVE—One of my favorite types of session books has a glossy cover that we design using the subject's favorite images. FACING PAGE—Brooke is a singer for a regional rock act, a real beauty and free spirit. The examples are some of her favorite pages.

Jennifer was a calendar girl appearing in a local rock station's 2005 calendar. The hard choice for us was that we could only use two images for the calendar. Jennifer and I hit it off and our session went well beyond what was needed for her calendar feature. Of course, she wanted to have a keepsake of her session. The two pages selected will give you a feel for the album.

graphic designer, Ashley) go to work laying out the album. The client is then presented with a proof of her layout on CD. After her approval, we print the pages and have the album bound.

Again, a planning consultation goes a long way toward establishing a comfort level with your clients. Not only does it help them understand your

approach to photographing each session, it also tells you what styles of photography she likes and what she doesn't. That, along with an overview of final product options, saves you both a lot of potentially wasted time and helps you do a better job for her.

● STUDIO ATMOSPHERE

Studio atmosphere goes a long way toward making a client comfortable. It doesn't matter what style you choose, so long as it has a rich, comfortable, and consistent look. Of course, if it looks expensive, chances are your clients will also come in expecting to spend a little more money on your services.

This candid pose of Tarina (top left) was taken as she prepared for her bridal session. It shows the look of the main dressing room. I sometimes use the dressing room as a background, as in this sassy pose of Kristal (bottom left) and this coy portrait of Bridget (right). In both cases, I used the uncorrected tungsten light in the background to set the mood in each image. Daylight-balanced strobe was used to light the subjects, producing a flattering skin tone.

My studio, at least a portion of the building, was originally a bank built in the 1880s. We went to a lot of time and expense to restore the ceilings (two of which retain their original stamped-tin ceilings) and the woodwork to their original 19th-century look. We then chose furniture and light fixtures to complement the style.

Dressing Room. In addition to the comfort factors I've already mentioned, privacy is one that can't be omitted. During her session, the dressing room should be *her* space. The look and feel of the space is also critical.

"I just love the ceilings in [your studio]. I wish I could have these in my home," Veronica said as we showed her into her dressing room. It's no accident that the dressing room is one of the two rooms in my studio with a stamped-tin ceiling (the other, larger one is my camera room). This room always makes an impression and makes my clients feel pampered.

The second dressing room is a little different, with an early 20th-century look and a wooden floor. In addition to being a very welcoming place for our clients, it's a great spot for portraiture. On two walls, there is rich wallpaper in earthy browns and greens and an ornate pattern, the other two walls are exposed brick. A few framed photographic images in complementary colors hang opposite oak wall hooks for hanging clothes. A makeup table with a stool sits under an ornately framed mirror, illuminated by two downward-turned antique brass wall sconces. Opposite the table is a dark-green Queen Anne style loveseat. In addition to the lights above the mirror, there is a small lamp below a ceiling fan and some rope light wound around the outside of what used to be an exterior window. I just frosted the glass to allow light in while maintaining privacy. All the lights in both dressing rooms are tungsten, creating a warm glow in the images taken there. On the previous page I included a few examples of images taken in the main dressing room.

In addition to the comfort factors I've already mentioned, privacy is one that can't be omitted.

● HAIR AND MAKEUP

Hair and makeup can make or break your session. Some women are proficient doing their own; others will bring friends to help. If your studio offers hairstyling and/or professional makeup services, you'll make your clients feel even more pampered. My studio does this in several ways. Let's take makeup first.

Both my dressing rooms are stocked with a good selection of makeup—foundation, lipstick (in a wide variety of colors), eyeshadows, eyeliner, and mascara. Although many women will prefer to use their own products, it's there if they need it. In addition, we always keep lotion and hairspray in stock.

My assistant Ashley does a great job assisting with both hair and makeup as needed. I rarely apply makeup myself, but I've learned enough about how it's done to direct my clients or their assistants on how to get the look they want. If you need to educate yourself, there are a number of good books on the market that can be very helpful. One of the best I've seen is *Making Faces*

by Kevyn Aucoin (Little, Brown and Company, 1999). I keep a copy in my dressing room for my own reference. It breaks down the different looks and provides step-by-step instructions, so it's easy for clients to follow, as well.

I also have developed relationships with several hairstylists and makeup artists to whom I often refer clients. (It's pretty easy for a client to stop by a salon on the way to her photo session.) Getting to know these stylists has really educated me, particularly on the use of makeup, and the relationship benefits both of us because we refer clients to each other. A great way to win over a stylist or artist is to do a free session for her and offer to hang a gorgeous portrait of her in her studio. Clients will undoubtedly ask her where the great image of her was done, and that just opens the door!

Hair and makeup can make or break your session. Some women are proficient at doing their own. Alternately, you can recommend a stylist to really pamper them—either in the studio or in a salon on their way to the session.

● CLOTHING AND ACCESSORIES

For the most part, my clients wear their own clothes, not garments from the studio's collection. However, it does pay to keep a few things around to fill in the gaps.

Feather Boas. Feather boas are classic glamour props and you should own at least a half dozen of them in different colors, so that if you can't match a woman's outfit, you can complement it. Boas are also useful in strategically covering up problem areas or, as in Tonya's case (next page), thinly and provocatively covering the subject's nudity.

ABOVE LEFT AND RIGHT—Feather boas are classic props for glamour photography and can be used to create a provocative nude portrait. **LEFT**—This simple but provocative portrait of Morgan used nothing but a piece of red satin as a background.

Fabric. If it isn't already, the fabric store should become your friend. Your imagination is the limit, here; fabrics of various colors and textures can be used very effectively for backdrops, improvised drapes across the subject's body, and much more. For glamour props, it's hard to beat the soft look of

tulle fabric. It's cheap, so make sure to have white, black, red, blue, green, and purple on hand. The same goes for chiffon.

Clothing. I don't stock a lot of clothing because it's usually a very personal choice for the subject. There are a few things I keep on hand, though. A few years ago, my sister-in-law found some faux leather pants at a sidewalk

RIGHT—White bridal tulle, like that in her veil, is all it takes for this gorgeous bridal portrait of Christa. BELOW—Melanie's military look uses a length of camouflage fleece to complement her outfit.

sale. She showed them to me and I bought four pairs (sizes 5, 7, 9, and 12). We've used them a lot. They came in handy, for example, when Ivy wanted to pose with a motorcycle (above). Leather and bikes are a natural combination, and she didn't have any leather garments with her.

Fur coats are out of style, since animals have to be sacrificed. Still, they are pretty sexy. In the past few years, I've found a number of inexpensive fur pieces at resale shops. In the image to the right, Denise models a muskrat coat found at a resale shop for $30. Vintage leather ones also work well and are inexpensive. Many pawn shops have a nice selection.

A few classically styled pairs of high heels in a variety of sizes are really handy to own and can be found at resale shops, too. If you're not sure what to buy, take along a female friend with good taste.

Also included in my wardrobe assortment are gauzy white and ivory cotton skirts with elastic waist bands, a floor-length black chiffon wrap, and an assortment of dressy women's hats—again from resale shops.

● LINGERIE, SEMINUDES, AND NUDITY

My assistant Kelli and I put the finishing touches on the set—the nearly white muslin backdrop set perpendicular to the large south-facing window, the vase of pampas grass nestled into the corner, the small draped table with its dresser-sized mirror, and the white chair next to it.

The set took a while to prepare, and I had expected Athena to be ready. After all, her outfit was pretty simple and she and Kelli had her hair and makeup done. But the dressing room door was still closed. I knocked on the door and told Athena we were ready for her, and she said she'd be right out. Still, the door stayed closed, so I fiddled with the reflectors we'd use for the window-light set.

Then, rather slowly, the door opened and out stepped Athena, not in the white lingerie we had talked about, but clad in nothing but white leggings.

My head pounded as I felt my blood pressure surge. "I thought about this for awhile," she said, "and I compete with a lot of magazines . . ."

"Wow, Athena, you really look good naked," I said in a hesitating, choppy sentence. I was flushed, flustered, and thankful Kelli was with me—but it was the right thing to say. "I've told [my husband] that I look as good as any of those girls," she said, "but I don't want to look sleazy."

The session went well. Not sure how to handle the session and being pretty flustered, I remembered a 200-level art class I took in college where we sketched, drew, and painted nude models. I posed her how I remembered our instructor posing our models—classical figure studies, she called them.

Athena looked great. She was a beautiful woman, clothed or not. Later we switched to a background that better complemented her skin tones and

Being naked or very scantily clad can make anyone feel vulnerable—all the more so when a camera is present. By providing positive feedback and assuring your subject that she looks beautiful (not sleazy), you can help set her mind at ease.

lost the bright white leggings. Most of the poses were classic nudes, like I'd learned in art class. In a few poses we used a small swatch of white chiffon to keep a little too much flesh from showing—I remembered what she said about the magazine.

A Self-Image Booster. The experience was really valuable for me. It helped me understand that some women like and are proud of how they look either naked or without much on, and there aren't many outlets for them to get undressed without sexual pressure. By doing glamour sessions, I provided just such an outlet.

"If I thought I looked this good, I'd walk around naked all the time," Kristal said, half joking as we watched her slide show. "This isn't what I see in the mirror after I get out of the shower."

Both Athena and Kristal were thrilled with their images and, in both sessions, a good percentage of their images were nudes. For some people, psychologically, a glamour session is a real self-esteem booster— as it was for these two. But, as Athena said, there's beautiful, artistic nudity and sleazy, demeaning nudity, and you have to differentiate the two when talking to the women you're photographing.

"When you think about posing nude, you hesitate," said Janilee. "You think 'Oh my God, I'm in [a sleazy men's magazine].' But when I saw your slide show, I didn't have to worry about it."

Not all the women you work with will want to pose nude—in fact, most won't. I chose these examples because nudity represents the most sensitive situation for both the photographer and client. But the same principles apply with partial nudity, lingerie, or other revealing clothes.

Ask her how much she's comfortable wearing or not wearing. Ask at her consultation. Then ask again before you begin your session. Don't hint at it. Be direct but polite. And don't worry if she changes her mind. She's in an intimate and vulnerable situation.

Talking with your client about what she's comfortable wearing is critical—both before the shoot and at the start of the session itself.

Have Her Bring a Friend. To make her more comfortable, encourage her to bring a trusted *female* friend. Bringing a boyfriend, fiancé, or husband is usually too intimidating. She'll worry about his expectations and not open up. Her female friend will be probably be just the opposite—encouraging and positively critiquing her. This helps you in two ways. First, it protects you from any hint of impropriety. Second, if her friend is impressed with you and has fun at her girlfriend's session, chances are good that she will also become your client.

Touching the Subject. Often I've been advised never to touch a nude or scantily clothed client. I wouldn't go that far. I do touch even nude clients, but we're fairly sophisticated in the way we interpret a touch. Just be sure that you never touch a woman in a way she would interpret as a sexual advance. Ask if it's okay to adjust her hair, for example.

Personalities are different, so you need to learn to judge which women would be intimidated or take offense at a touch or a comment. Then, act accordingly. I always keep robes available in the dressing room, and most women will use them. Just as often, however, women will change right in front of me and not even think about it (or maybe they get a kick out of knowing they can show off a little without any sexual pressure).

Where one person might take offense at a comment, another will think it's funny.

Conversation. The same goes for conversation. Since you're working with women in a sensitive, vulnerable situation, you need to be judicious about what you say—and it's best to err on the conservative side. Some conversations, particularly when your client has a girlfriend along, can get pretty descriptive and colorful. However, personalities are different. Where one person might take offense at a comment, another will think it's funny.

Again, this comfort level is something you can begin to determine at the consultation. It's one reason, in my mind, why the consultation is an absolute must.

3. FLATTERING FACES AND FIGURES

Making your client look her best is a sincere form of flattery. And I always go by the "face first" rule: there's nothing more important to her than her pretty face. To quote the late Dean Collins, "People, especially women, like two things: they like to hear their name and they like to see their faces looking thin." Remember that, especially the last two words. And to make faces thin, remember two more words: short light (sometimes called narrow light).

● ANGLE OF MAIN LIGHT TO SUBJECT

When discussing lighting, we begin with the main light. Where this is positioned in relation to the subject will determine to a great degree the mood of the portrait and how your subject is represented.

Short Lighting. Short lighting means posing your subject and positioning your lights so that the shadowed side of her face is closer to the camera than the highlight side.

Here, you can see the position of the main light when creating the major lighting setups.

SHORT LIGHT   BROAD LIGHT   FASHION LIGHT   SPLIT LIGHT
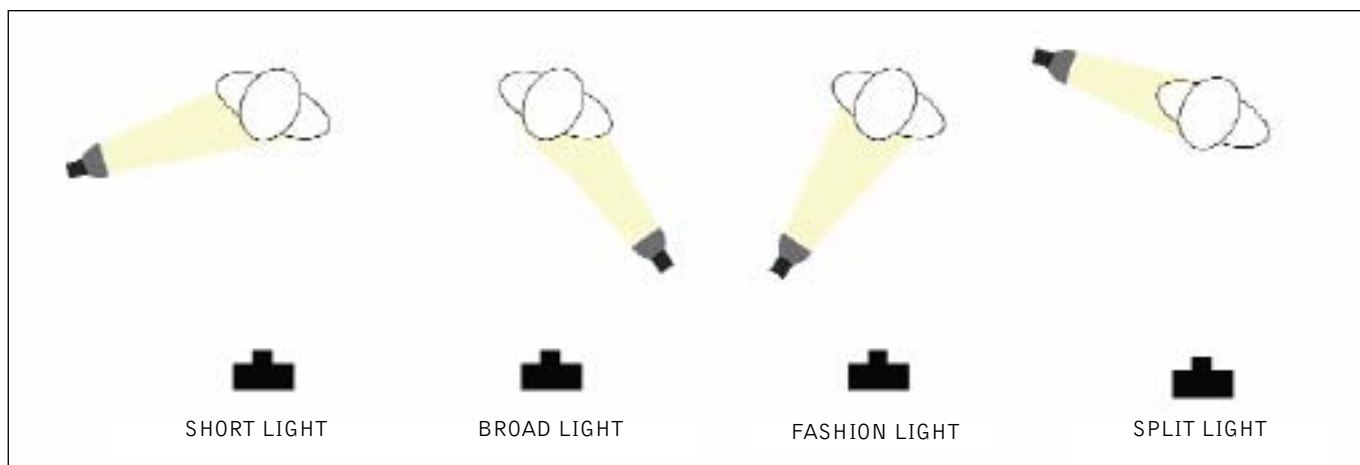
Broad Lighting. The opposite of short light is broad light. Quite simply, broad lighting means posing and lighting your subject so the highlight side of her face is toward the camera. This can be quite beautiful. In fact, you'll see it in a lot of old advertisements, particularly from 1900 to the

LEFT—Short lighting thins Bridget's rounder face to produce this gorgeous portrait. RIGHT— Looking at this high-contrast portrait of Chantelle, you see how broad lighting can be really attractive.

1940s. You need to be careful when using broad lighting on heavier subjects or those with rounder faces.

Fashion Lighting. A popular and commonly seen variation on broad lighting is called fashion lighting, which could be also be described as flat, large light source, front lighting. Once you hear that description, it's pretty easy to envision how you might do it.

Use fashion lighting anytime you want to get a fashion-magazine or Victoria's Secret look in your images—but be sure to have the subject's makeup well done. In the portrait world, we get a three-dimensional quality in our images by using light and shadow. In the fashion world, on the other hand, light and makeup are what create the sense of depth. Therefore, if your client wants this look, you should encourage her to use a more heavy, evening type of makeup. One caution, if your client has complexion problems, overexpose by a stop or so to blow out the imperfections.

A simple variation on this look can be achieved using two small but diffused lights illuminating the subject from the front. One should be placed a foot or two above eye level, and the other can be positioned a foot or two below it. For this type of lighting, I use a setup with two battery-operated,

This image of Lauren was created using a large overhead softbox. The white seamless paper she's posed on supplied the fill light. The coy, over-the-shoulder look and the implied topless pose makes it a great teaser.

This outdoor image of Becky was shot using the dual video-light method.

60-watt halogen video lights. These are mounted on a 4-foot bar with a handle grip in the center so you can hold it with one hand and shoot with the other (I had this made). The halogen light is a little bit cool, but if you set your white balance to open shade you won't even notice it. Make sure you use the diffusers or the light will appear too hot and contrasty.

Split Lighting. A less common but very dramatic technique is split lighting. Simply put, you literally split a face in two between light and shadow. I don't use this technique a lot because it can look shadowy, sinister, and dark.

In just the right glamour portrait, however, it can convey attitude. Another situation where this might be useful would be in hiding a facial flaw.

FACIAL LIGHTING PATTERNS

In addition to the basic lighting strategies discussed above, I also use three facial lighting patterns: loop, butterfly, and Rembrandt. All three have their place, with loop lighting being my default style. Compared to talking about scantily clothed, vivacious women, this may be sounding a little dry—but bear with me. Your clients will love you for knowing this.

Loop Lighting. Loop lighting can be either short or broad. If you place your main light at a 45-degree angle to your subject and slightly above eye level, you'll create a shadow on the opposite side of her nose. If it's done correctly, the shadow will form a semicircle that extends down to about halfway between her nose and lip.

Butterfly Lighting. To create butterfly lighting, start with your main light in the loop-lighting position, then move it higher and toward the center of the subject's face—almost on axis with her nose. This pattern gets its

FACING PAGE—This high contrast black & white image of Shannon is about attitude—and the split lighting emphasizes this. BELOW—Miranda's portrait shows that the loop-light pattern can be applied at just about any angle.

TOP LEFT—If you look past Shelly's gorgeous blond hair, you'll see a classic butterfly (and slightly short-lit) lighting pattern. ABOVE— Note the classic butterfly shadow on Chepa's face. Remember this pattern when working outside during midday; it's easy to create. LEFT—Rembrandt lighting narrows the face and gives your image a classical look. Here, you can see how this light draws attention to Cheri's eyes, cheekbones, and beautiful facial structure.

name from the narrow shadow that you'll see is cast just beneath the subject's nose—a shadow that looks like a butterfly. Made popular by Hollywood photographers, this pattern can be striking because of the way it highlights facial features, emphasizing the eyes, cheekbones, and jawline, while deemphasizing the nose. (A lightbulb should have just lit up! This is one of the physical features *many* women don't like.) Moving your light slightly to the right or left will determine whether your butterfly is short or broad.

Rembrandt Lighting. If you started with your main light in the loop position and moved about 20 degrees away from the camera and a little higher, you'd have Rembrandt lighting. This pattern was made famous by one of the great Renaissance painters, so you know it has to be good.

You can also create this pattern by starting with a split-lighting setup where you're looking at the shadow side of the face. Then, move the light toward the center until just a little light crosses the nose and creates a triangle on the opposite cheekbone. Other than that cheekbone and the jaw, the entire shadow side of the face will be quite dark.

Remember, faces come first. The previous section should give you a lot of choices and a lot to think about. At first, your mind will probably be cluttered with the different options, but remember there is no single way to light a subject. Usually you'll have at least a couple of good options. But it's always good to have a default to fall back. If in doubt, short light; if you're debating which pattern, loop light. You won't go wrong.

● FACIAL ANGLES

There are only three correct angles at which to photograph a face: full, two-thirds, and profile.

Full Face. In magazine photography, we see lots of full faces—but keep in mind that they're working with perfect faces and flawless makeup.

You can create a full-face pose that is either basic or feminine. These variations used to be called masculine and feminine, but the industry has gotten away from that. While it's true that you will rarely light a man in a feminine style, you often will light a woman's face in a basic style. In a basic pose, the

For a basic full-face pose, the subject's face and body are facing the main light. In this image of Fawn, you can see that her head is then tipped toward her lower shoulder.

For a feminine pose, Missy's face is turned back into the light with her head tipped toward her high shoulder.

subject's body and face are both turned toward the main light. The head is then tipped toward the lower shoulder. The degree of the head tip varies. The subject's body is turned away from the main light in the feminine pose with the head turned back toward the light. The head is then tipped toward the high shoulder and, again, the degree of the head tip varies.

Two-Thirds. For most people, a two-thirds view is generally most appealing because of its slimming effect. These poses can also be created in both the basic and feminine styles.

Profiles. Profiles are a good variation, because they're not often seen in snapshots (and when they are, they are usually lit incorrectly, giving them a

LEFT—In the feminine pose, the eyes can convey a defiant attitude, as Vicky is showing us. Note that her body is turned away from the light and her face back toward the light, which in this case is the open, overcast sky. Her head is tipped toward her high shoulder, making the pose feminine. RIGHT—Leah's body and head are both facing the main light, making the pose basic, while her eyes come back to make contact with the camera. Her eyes, coming, back across her nose toward the viewer, convey a little coyness. Her head is tipped toward the lower shoulder.

police lineup look.) The main light should be placed at approximately a 120-degree angle from the camera, facing toward the subject. From the position of the subject's face, the light is at a 45-degree angle on the side opposite the camera. This means it is actually angling back toward the camera, so shade your lens to prevent flare. Note the profiles can be done from either the front or the back.

LEFT—Brittannie's shoulders are at an angle to the camera in this front profile. Notice how the light—natural sunlight coming from her right and back toward the camera. This is critical for an attractive profile. Also notice how her head is tipped slightly away from the camera, revealing more of her face. RIGHT—If we look at the classic reverse profile of Tarina, you see her head is actually tipped slightly away from the camera. This gives the viewer a better view of her face. Tipping the head toward the camera will give you a view of the top of the head and forehead, while blocking the eyes, nose and mouth. Notice how the profile shows off Tarina's hair and how the upward gaze gives her an angelic look. You can accentuate this by tipping the camera.

● FLATTERING FIGURES

We all intuitively understand body language, and when you're posing a client for a full- or three-quarter-length image, the pose sends a message almost as important as the expression on her face. Good poses should flow and not look strained and awkward. Early on in my career, I talked about this with Monte Zucker. I mentioned that my clients don't want to be posed; they want to look candid and natural. "Bad posing looks posed," was his response, "good posing doesn't look posed." I've always remembered that.

Avoid Straight Lines. So how does that apply to glamour photography? Our goal is to make a woman look feminine, alluring, and sexy.

So, in terms of appearance, what makes men and women different? The answer is curves! Men's bodies are typified by straight lines and angles; women's bodies look feminine because of their curves and roundness. It fol-

lows, then, that you don't want to make straight lines in the poses you create for women's portraits.

Our goal is to make or emphasize a classic hourglass shape for her upper body and join this shape to long tapering legs. If you look at fashion magazines, you'll see that their models are almost never posed standing straight up, with shoulders square to the camera. From this, I've developed what I call the Rule of Twos. According to this rule, body parts that come in pairs shouldn't optically be on the same plane. This applies to the breasts (they'll do what the shoulders do), but also to the arms, hands, hips, legs, feet, eyes, and ears. From this, it follows that the most unflattering thing you can do to a female body is pose her straight up and down, feet shoulder-width apart, and shoulders square to the camera. This creates straight lines, and that's not what we're after.

The C Pose. There are basically two poses to flatter a female body: the C and the S. Those of you who have art or dance backgrounds will already know this. For everyone else, here goes.

Poses start with the feet, and the subject's feet should be at about a 45-degree angle to the camera with her weight on the back foot. Her hip should be kicked out slightly, as if she were carrying a baby in her arms. With her weight on her back foot, her front foot (or "show foot") will be free to swing

LEFT—Notice how the classic C pose in this image emphasizes the curves of Shannon's hips and waist. RIGHT—Compare this image with the one of Shannon. As you can see, it's virtually the same pose—just a simple variation. Athena's left foot is kicked out and her arms are raised.

The S pose is all about accentuating a woman's curves.

in an arc a little less than 90 degrees. That foot will be placed in different positions along the arc depending on the look you want.

At this point, her shoulders will also be at an angle to the camera. This will make the far shoulder appear lower, because it is receding optically. You can have her relax and drop that shoulder and/or raise the near shoulder for emphasis. Having the subject tilt her head toward her high shoulder completes the classic C pose.

The S Pose. The S pose is all about accentuating a woman's curves. As in the C pose, the subject's weight is still on her back leg, but her front foot is placed almost directly in front of the back foot (this doesn't have to be

exact). This forms the bottom portion of the female hourglass, narrowing the appearance of the calves and accenting the curves of the model's hips. The subject's back is then arched and her front shoulder is pulled down (you can simply tell your client to pull her hip and shoulder together on the side of her body closest to the camera). The combination of back, hip, and shoulder movement slims the waist, while the shoulders then complete the hourglass. Finally, the head is tipped toward the high shoulder, completing the S. This head tip generally projects some attitude; the more pronounced the tip, the more the attitude.

When the light crosses the body, the shadows created will accentuate the female curves.

Both the C and the S pose can be either short or broad lit. If in doubt, I suggest selecting a short-light setup. This means the light will skim across most of her body rather than projecting directly onto it. When the light crosses the body, the shadows created will accentuate the curves of her breasts, hips, waist, and legs.

This brings up another helpful principle that may seem a little counterintuitive. If you want to accentuate a feature, your light should cross it (short lighting). Conversely, if you want to diminish a feature, project your light directly into it (broad lighting). Remember, shape is revealed through shadows, and short light creates more shadows (revealing more shape) while broad light creates fewer shadows (revealing less shape).

This sounds like a lot of information, and if you're new to all the talk about posing and lighting, it may be a bit confusing. Still, if you study this information, it will give you a great foundation. In time, these concepts will become pretty automatic and you won't need to do the mental calculus step-by-step. If you have a good client or female friend you could practice on, you could offer her free sessions. Another option is to test with a model, exchanging her modeling services for your images.

◉ BE A POSTURE NAG

Just as poses start with the feet, posture starts with the back. I often tell my clients that I want their bodies relaxed with the exception of their back. Instruct your clients to keep their back tight. This doesn't mean to stand ramrod straight. You'll bend them a lot, just do it without slouching. With her back erect, have her pull her shoulder blades together. "This will put the Dollys and the J-Los in the right places," as Robert Lino likes to say. Not only that, it will elongate the neck, giving the body an attractive and graceful look.

◉ SOLVING FIGURE PROBLEMS

When you've collected a number of women's questionnaires, you'll find the same problem areas keep coming up. These would be: stomach, breasts, hips, chin, nose, and legs. Often, things that a woman sees as a problem can be overcome, hidden, or even—and this is when the job gets really fun—turned into an asset. My favorite way to address a problem area is distraction, getting the viewer to look at something else.

Waist. Let's start with waists. "It's really safe to say all women want their waist thinner," said Gayla. I won't question that. I don't really care what a model's waist actually measures, it needs to look thin. What most women don't realize is that "thin" is judged visually in comparison to the hips and shoulders. Let's say your client is posed with her body at a 45-degree angle to the camera. If we turn her shoulders back toward the camera, the shoulders appear wider. Her waist hasn't changed, but it now appears thinner. To accentuate this, turn her hips slightly toward the camera. Don't do this, however, if your client has big hips or thinks her hips are too wide.

Stomach. Rachel (below) had just had a baby, so it's not even realistic to expect a flat, toned midsection for at least a year. In looking over her questionnaire, I noticed she thought she had a nice butt—and it was one of her

Rachel had just had a baby, so we chose a pose that concealed her midsection and focused on one of her favorite features—her bottom.

husband's favorite features as well. For her portrait, we posed her with her backside toward us, bringing her asset into the foreground and concealing her tummy. We also kept her butt at a two-thirds view, a pose that is both tasteful and slimming. Her arms were positioned to break up the line created by her tummy and I chose the background color to blend the line as well. Finally, the Film Grain filter was applied in Photoshop to give the image texture. It also blurs the exposed portion of her tummy so you hardly notice it.

Let's look at a second pose of Rachel (below). In this seated pose, concealing the problematic stomach area is easy—just use a shapely thigh to cover it. You're not even aware of the problem, because you are looking at something else. We used the same Film Grain filter to give the image an over-

In a seated pose, it's easy to conceal the tummy—a common problem area for many women.

LEFT—Christal has a great figure and this pose accentuates it. Her back is erect and arched, and her shoulders are back and turned slightly toward the camera. Her front leg is extended slightly and posed to obscure her back leg for a slim, shapely appearance. RIGHT—This refined S pose makes Kristal's hourglass figure the center of attention.

all softness. Note the other factors we've used to create a sexy, feminine look: her curves are accentuated by the lean to her left, the main light is crossing her body to produce nice shaping, and the lines made by her pose form a gentle S curve.

Legs and Thighs. Legs and thighs too heavy? With the body at a 45-degree angle to the camera and the shoulder turned a bit back toward the camera, have your client take a small step toward you with her front foot. Then, point that foot at you and bring its heel in line with the instep of her back foot. You've now covered up at least half her back leg, optically slimming them and completing the hourglass figure. For an example of this pose, check out the portrait of Christal (above left).

Here's another example. Kristal (above right) is short—about 5'2"—and really cute. A common problem with shorter women is bigger hips and thighs. To create a great portrait, we started with a fairly low camera angle (aimed at her belly button). This optically lengthened her legs and midsection. Next, we put her right foot in front of her left, blocking your view

of half of her left thigh and, at the same time, giving us a nice tapered look to her legs. I had her turn her left shoulder toward the camera, widening her shoulders and, in proportion, slimming her waist and hips. I further slimmed her hips by turning her left hip away from the camera. Arching her back and tipping her right shoulder down put the curve in her waistline, completing the hourglass.

Jenny, like Kristal, is short and has bigger hips (below). In this outdoor pose, I started asking her to turn her right hip toward the camera. Since we don't see her left hip or leg, we don't even think about their size. Out of sight, out of mind. Next, I asked her to turn her left shoulder back to the camera, widening her shoulders and proportionally slimming her waist and hip. Because the light in the creek bottom was rather flat, I used a portable flash with a diffuser as a main light, directing it into her hip to flatten it. The shadow created on her hamstrings tends to slim her legs a bit, too.

Here, the model's pose and the shadows created by the lighting are used to slim the look of her hips and thighs.

For a subject with large breasts, lifting her arms lifts the breasts, too. This creates a more firm and shapely look.

Breasts. Large breasts sometimes sag. Brooke was concerned about this. A lot of times photographing a subject in a bra (thank you Victoria's Secret) will help, but sometimes you'll want a topless image. "Everyone likes them," Brooke, a regional rock singer, said. "But I'm really self-conscious about how they look." Still she wanted them in the image. In the sample image, I've posed her on her back, contrary to advice some photographers will give. That can be true if you don't raise her arms, but raise her arms and her breasts follow, resulting in a very sensual and glamorous portrait. An alternative could have been supporting her breasts by folding her arms under her bustline, which I would have done had I taken a bird's-eye view (remember the movie *American Beauty*).

Some women are self-conscious about their small breasts. This can be addressed in two ways. First, you can divert the viewer's attention to some other part of the subject's body. For instance, you can focus on the beautiful S-shaped lines you create with her pose. You can also add something to her surroundings—perhaps adding water sensually splashing over her body or some other attention-getter.

Second, you can have your subject support her breasts by crossing her arms over them. This gives the impression that she is coyly covering her breasts. At the same time, though, her arms are doing the same thing as a push-up bra. To finish, position the subject so the light is crossing her body, creating a shadow in her cleavage.

In most of these examples, I've used nude or seminude models as examples just to show you what can be done using lighting, posing, and ideas to compensate for perceived flaws. Clothing and props give you many more options. Just use your imagination. Ask yourself questions. What do I want to show? What don't I? And how can I use that to make her look gorgeous? Here are a few guidelines:

- If you want to diminish it, light it directly.
- If you want to accentuate it, light across it; create shadows.
- Call attention to a positive feature. Make it dramatic enough that the viewer doesn't notice the "problem."
- Create illusions. Use body parts, clothing, or props to break up unattractive lines. When the mind sees an incomplete line, the imagination fills it in. Imagination is much more forgiving than reality.
- There is no substitute for a beautiful, expressive face. There are angles that flatter. Find them.
- Learn to create body language. This usually means bending and twisting that is exaggerated beyond what your client would do in everyday life. The less space your subject occupies in the image, the more exaggerated the pose needs to be. The opposite would be a head-shot, where a glance back across the nose is very dramatic.
- Make sure the body language and facial expression agree.
- For women, body parts in pairs should not be posed on the same optical plane. This creates curves.
- Use different camera angles. Low angles lengthen legs and torsos. High ones accentuate the face and foreshorten the body.

ABOVE—This shot has it all: a sensuous expression, a great setting, and a flattering pose. The model's arm supports her breasts to create ample cleavage. This is then accentuated by the side lighting. FACING PAGE—We painted Angel for this image we did for a local radio station calendar. We wanted the viewer to look at the playful expression on her face, the fact she's naked, and how much she seems to enjoy teasing her viewers. Even though the main light is pointed into her body, which actually tends to flatten breasts out, that's the last thing you think about. In looking at the rest of the pose, note how we've created beautiful female curves with her body. I placed her weight on her left leg and had her pull that shoulder toward her left hip, creating the center of the S, the beautiful arch in her back. Tipping her head to her right completes the S.

4. STUDIO AND INDOOR PHOTOGRAPHY

*Y*our approach to glamour photography remains the same whether you are working in the studio, indoors, or out-doors. Only your tools are different—and not all that much different. The big difference is that, in the studio you'll be more in control of the backgrounds or sets; outdoors or on location, you travel there to take advantage of a natural or specific background.

If you're a fan of elaborate sets, I may disappoint you. Because my goal is to highlight my clients, the backgrounds used in my glamour portraits are

Angels do ride motorcycles, don't they?

Notice how Brooke's blond hair and tanned skin tones jump off the black background.

quite simple. They are meant to support the client's image and the idea behind her session, not to to be the focus of the photograph.

● BACKGROUNDS

Black Backgrounds. For complete focus on the subject, it's hard to beat no background at all. I use black quite a bit, and the secret to getting it truly black (not muddy black) is to keep light off of it. In theory, a background that receives five to six stops less light than the subject will appear black to the camera. Black seamless paper works well, but it's still a little bit reflective, so you have to be careful about stray light. You may want to eliminate the fill light, since you're going for a contrasty look anyway. Black felt is great at absorbing stray light, as is velour. Many background companies offer a light-absorbing black material as well.

For a variation on the simple black background, add some smoke from a fog machine. Then, put a little light into the smoke to make it show up. In the image of Vicky (facing page), we've used a strip light directly overhead and slightly behind Vicky, making it both the hair light and the smoke light.

Next let's take the smoke and add some gels to the light(s) to give the smoke a color we like. Rita and I wanted to create a Mardi Gras feel to her portrait (next page), so I built the background beginning with black seamless and then applied smoke from a fog machine. The background lights were gelled in vivid purple and orange. A strobe fitted with a 10-degree honeycomb lit Rita's face, leaving the fill to light the rest of her supple, barely covered body. The masks and beads were added to support the theme.

The black seamless set has yet another variation. This time (below) we added flames for a real attention-getter. Shannon's nickname is Bam. It's her alter ego—and Bam is a hottie, so why not flames? Where there's smoke there's fire, so the background had to be hot—red and orange. Since I started using fire as a special effect in pre-digital days, the fire here is actually real. I learned this technique as a stage hand in college. Basically, I have different shaped metal trays that hold lighter fluid, which we light just prior to the exposure. You could do this digitally, but I choose to do it live. Nothing makes an impression on a client like lighting your studio on fire! Naturally, this must be done with extreme caution, far from any flammable materials and with the safety of your client, yourself, and your staff in mind.

We did flames . . . how about water? Ever see *Flash Dance*? It took a little work, but after we figured how to install a drain on the floor, the rest of the set design fell into place.

Tonya and I thought the shower idea would be absolutely erotic, and she was game to create this dreamy, sensual image (next page, top). Again, you see the now-familiar black seamless, this time paired with smoke lit by blue gels. A 1x4-foot strip light illuminated the water falling on Tonya. Another 1x4-foot strip light was placed above and slightly behind Tonya, feathered

FACING PAGE—For this Mardi Gras themed portrait, the background is colorfully lit smoke. I love the texture it gives. RIGHT—This is one of my favorite images. We made it for a potential CD cover, which is why the guitar was selected as a prop. The band loved it at first, but later decided it was too hot. Too bad.
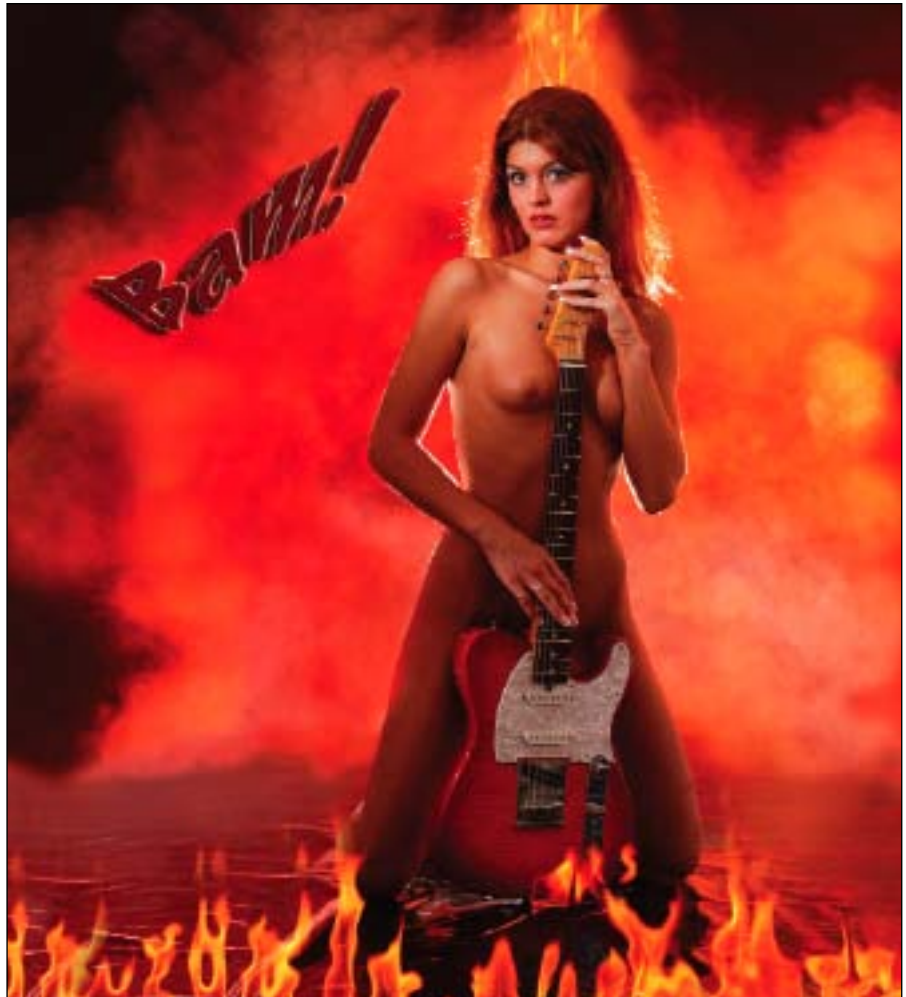
This pose requires strength in the back to keep the line straight or slightly arched—try it yourself. Not only is the back important, note the positioning of the feet and legs. One foot, preferably the front one, is placed behind the other, raising that knee and partially hiding the other leg. Your subject must either wear heels or raise her heels off the floor. Not all your clients will be able to pull it off, but for the ones who can, the lines of the body are absolutely gorgeous.

Even though Denise is lying on her back, the pose is still an S. We've pulled her right shoulder and right hip toward each other. This causes an arch in her back right at her waistline. Raising her right knee completes the S. If we wanted a more defiant attitude, we could have tipped her head toward her left shoulder. (*Note:* This is a really attractive nude pose too. If Denise were nude, we'd have taken a slightly lower camera angle and tipped her knee a little more to keep too much female flesh out of the picture.)

Dana's fiancé was a serviceman stationed overseas, and she wanted to send him a gift while he was away. We used a white seamless background, spread sheets of mylar on the floor, and added gelled red and blue lights on the background. A powerful strobe projected the stars at about a stop hotter than the background. A 3x4-foot bell-shaped soft-box lit Dana. Note that Dana is in a C pose. The camera angle is low to lengthen her body, because she's not tall—only about five feet. Further, we exposed as much of her left leg as possible both to lengthen her look and to tease a little bit.

Brooke is shown in a basic C pose. The wet hair look, made popular by Calvin Klein ads, gives her a really sexy look. The angle, shot over her back, is a good variation. As with other poses, this shouldn't be shot straight on, but rather with the body at an angle to the camera. There are two reasons. First, you don't want her tush to be too prominent. Second, most people don't have the flexibility to get a decent facial angle with their back square to the camera. Note Brooke's two-thirds basic facial angle. If she had to twist her neck excessively, the pose would no longer look natural.

Sometimes just simple and white can be very dramatic. It provides complete focus on the subject, as in this fashion-style portrait of Fawn.

slightly to light her body. A little of the blue background bleeds onto Tonya, but that just adds to the mood.

There are many variations to try with a simple black seamless background set. For example, all sorts of translucent or patterned materials can be placed between the background and subject. Your imagination is the only limit.

White Backgrounds. White seamless is just as versatile as the black. To get that clean white look the background needs to be slightly overexposed—about $1\frac{1}{2}$ to two stops over the main light falling on the subject.

Let's take the white seamless and add some mirrored mylar. I love using this stuff; it's like adding another extra-large softbox with a highly specular quality. I picked a three-quarter length of Denise (facing page, bottom left) to illustrate this. The specular quality of the mylar helps make her skin glow.

You can purchase rolls of the mylar from gardening supply or packaging businesses. Its actual design use is for either hydroponic gardening or gift wrapping. Although it comes in a wide variety of colors, I mostly use the silver, because others give the skin a not-always-pleasing color cast. A note about the mylar: although it is highly reflective, you don't want to use it for reflection images. It distorts the reflection, giving you a circus funhouse effect. It's easy to end up with this type of reflection inadvertently.

Gels and Secondary Backgrounds. Gels and secondary backgrounds can be combined to come up with dramatic images, as in the profile of Michelle (facing page, top). For secondary backgrounds, we draped two large sections of fabric with different levels of translucency. One we lit with a purple gel to match her lingerie and the other we lit in orange, a complementary color. To light Michelle, I used a strip softbox directly above and slightly behind her, then angled it slightly ahead to give a pleasing profile

LEFT—To backdrop Shannon's leggy C pose, we started with white seamless sweep and mylar on the floor. Then I draped a sheer chiffon fabric as a secondary background and added pink gels on the background lights to match her lingerie. I lit Shannon with a 3x4-foot softbox to camera left. As beautiful as this pose is, only use it on a thin, long-legged subject. If your subject has heavy legs, it will make them look heavier. If your subject has a little tummy, don't do this shot with a bare belly; use a flowing top that fits loosely around the midsection. Expose or cover as much of her hip and butt as needed to get the look you want. RIGHT—For Jennifer's image, a red-gelled light at one stop below the main light was angled between the two background sections to give it a pinkish cast, similar to her outfit. A large softbox was used to light her, with a strip light at one stop below the main positioned directly above her to provide separation and highlights on her hair. Jennifer was posed at a 45-degree angle to the camera with the main light at almost 90 degrees to camera left. This gives a two-thirds basic view of her face. Placing her right foot farther ahead than the left leans her away from the camera and a little arch in her back gives her great curves. Tulle fabric was added to the floor for a feeling of softness.

light. The angle and lack of fill light put her near side in shadow, giving us the beautiful semi-silhouette.

Red Satin. There's something really sexy about a woman in red. Looking at Morgan's image (bottom), I'm sure you'll agree. The set is really quite simple. We started out with a black seamless background, gelled red with just a puff of smoke for texture. Under Morgan is a large red satin sheet. We used the radio as a prop because of her job, and selected this pose because she is known for her great legs. We added the blinds for the voyeuristic, teasing effect they create. Morgan was lit with a large softbox to camera left and a large strip light directly above and slightly behind her. This was angled slightly ahead to put a subtle highlight on her body.

In this type of image, it's important to pose the subject's legs so you can see light between her knees. Otherwise, they will form a solid mass and look heavy.

I created this image of Morgan, a sexy morning DJ, for a local "Women of Radio" charity fundraising calendar. The committee rejected her bare breasts as too hot for the calendar, but Morgan and I love it. In fact, we sent it to *Playboy* on pure speculation.

Remember the movie *American Beauty?* In it, the middle-aged character played by Kevin Spacey lusts after his daughter's girlfriend, played by Mena Suvari. In a daydream, he imagines her nearly naked with red rose petals gently raining down on her. In the next couple years, I was deluged with requests for this kind of image.

This image of Michelle (below) retains all of the fantasy, which is apparently as attractive to women as it is to men. In the movie, the camera is from directly overhead. To call attention to Michelle's beautiful curves, I decided to lower the camera angle a few feet and to move the camera to the right so your eyes contact hers first. We used white petals for contrast. Michelle was lit with a strobe fitted with a snoot that gives me about a 20-degree beam of light with soft edges, causing the fall-off of light on her legs. There's still enough light to call attention to their length but not enough to take away attention from her face. A gelled strobe set 1½ stops under the main light illuminated the background of dark-red muslin. This had black tulle clothes-pinned to it, rendering it a deep, subdued red that contrasts nicely with the satin sheet she's lying on. We raised her left knee to keep the focus from going to her female parts.

This image of Michelle retains all the fantasy of the famous scene from *American Beauty* in which Kevin Spacey's character fantasized about his daughter's friend.

Michelle's reflection image was lit with a large softbox as the main light, placed to produce a butterfly lighting pattern on the subject's face. A slight turn of the softbox to camera left would have given us a loop pattern. A slow shutter speed was used to pick up the candlelight in the background.

● SPECIAL TECHNIQUES

Mirrors. Reflections can be really cool. Often, we get two views of the face (and sometimes of the body) in the same image. Bear in mind a critical lesson from Photography 101 when creating these portraits: the angle of incidence equals the angle of reflection. When shooting on a mirror, it's also critical to make sure the mirror is rigid or is placed on a hard, flat surface. Otherwise, the reflected image will be distorted.

Usually, but not always, I'll use a white background as the starting point for this set. That was the case in this image of Michelle (above). A secondary fabric background was then added and gelled to match her outfit. I selected a low camera angle that was slightly above eye level to produce a full view of her face in the main image and a two-thirds view in the reflected image. Michelle is not large breasted, so the lower camera angle was also helpful in giving her breasts more roundness (a higher angle would have made them appear flatter).

Window Light. Window light will produce some of the most beautiful images you can create, and it's remarkably easy to work with—just keep your reflectors handy. Like shooting with hot lights, what you see is what you get. It can be frustrating if you're not used to it, because it doesn't move. Instead, you must move your subject to get the correct angles.

FACING PAGE, TOP LEFT—This image of Tarina was made in the window room of my studio. We have her seated in a hammock swing with the main light coming from the window on her left. The swing was positioned in a corner with windows on both sides, so the window behind her provides separation. The fill comes from a 6x3-foot reflector feathered in from her right. FACING PAGE, TOP RIGHT—Tia is positioned in just about the same spot as Tarina (facing page, left), so the same lighting conditions apply. The white walls and window frames of this room complement Tia's white lingerie. I chose the pose because it shows that a basic pose can really be feminine. Her body and her face are both turned toward the main light, and her head is tipped toward the low shoulder. Tipping her left hip up and pulling her left shoulder down, then bending her right knee and tipping it in puts her body in a very feminine S pose. FACING PAGE, BOTTOM—Missy's leggy, profile pose is very similar to the purple and orange one we did of Michelle when we were discussing white sweep backgrounds (see page 65). Later in the day, the light in this room comes from the west, overpowering the north light that's dominant the rest of the day. Therefore, I positioned Missy perpendicular to that west light to give her great profile light. The bend in her legs, the arch in her back, her closed eyes, and flowing white clothes give the image its sensual feeling. As in Tia's image (facing page, top right), the room's colors complemented the white outfit. A large muted silver reflector was positioned just to the left of the camera to soften the shadows. RIGHT—Window silhouettes are really fun. We wanted to show off Heather's figure and create an image used for the background of a calendar page. To create a silhouette, you need to shoot from a relatively dark area into a light one and expose for (or slightly underexpose for) the light outside. Use no fill. In this case, the light reading outside was f/11 at $\frac{1}{60}$ second with the camera set at ISO 100. I stopped down one stop to f/16, posed Heather in the window, told her my neighbor had paid me to pose her there (just kidding!), and took the picture.

The Wet Look. Using the wet look makes some of my most compelling glamour images. Made popular by Calvin Klein advertising in the early- to mid-'90s, it's on it's way to becoming a classic style because of its impact. Note that straight hair doesn't work as well for this style as curly hair. For that matter, thin hair doesn't work well either. Because it destroys any hairstyle a client comes in with, you need to do this type of image exclusively or reserve it for the end of a session. Also, I lean toward black & white for this style, although I've found it can work in color as well.

Let's start with one of my favorite images of Shannon (next page). We used fashion lighting, a large 3x4-foot softbox turned horizontally, placed about two feet above eye level, and aimed down. While most fashion photog-
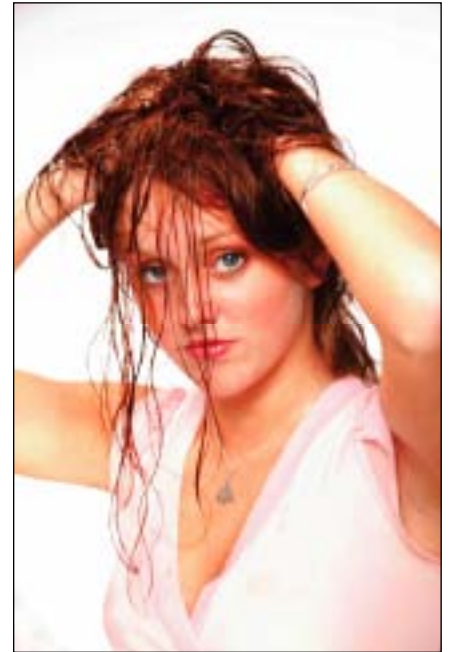
LEFT—To get the expression, you may have to say the right thing. "I bet it'd look great to get that top wet, too," I joked. "Not so fast, pal," Shannon said, covering her breasts with her arm. The first three words are the print's title. **ABOVE**—I love redheads, and Jessie has a great look. While you don't need color to identify a curly-haired brunette with big brown eyes, I'd have lost the penetrating blue eyes and that exquisite red hair if I'd done the wet-look image the way I usually do. To get this look, I said, "Okay, just mess up your hair and shake your head—but look at me when you're doing it."

raphers will place this dead center, I usually place it slightly to one side—in Shannon's case, to her right. This gave me a little bit of a short light, kind of between a loop and a butterfly pattern. I used a reflector placed at about hip level under and slightly ahead of the softbox to soften the shadows under her chin, nose, and eyes—and to put catchlights in her eyes. Next, I placed a large muted silver reflector to camera right to open up the shadows. Take your reading and overexpose by one to two stops (depending on your camera). You don't want to blow out the skin, but you want to come close.

High-Contrast Black & White. While I prefer Canon cameras, I use a Fuji S1 for many of my high-contrast images. That was my first digital studio camera and was nothing short of a miracle when it came out in late 2000. It's now kind of a dinosaur in the digital world, but set on black & white with

the maximum sharpness on, it produces a great high-contrast image. It holds detail in the skin, even when overexposing by two stops—a situation where I've had other cameras produce blotchy, blown-out white spots. The files then take little or no postproduction adjustment, which is a real time saver. Clients asking for this style have no expectations of a color image, so I don't consider it a drawback that I can't use the file in color.

More makeup is needed when shooting in this style. One of the positives about high-contrast is that you will blow out the imperfections in the skin. However, you don't want to blow out important facial features like eyes, eyelashes, eyebrows (be really careful with blonds here), or lips. Because of that, eyeliner, mascara, and lipstick are a must.

When shooting in high-contrast black & white, more dramatic makeup is needed—especially with blonds like Vicky.

5. GLAMOUR ON LOCATION

*T*here are some backgrounds or sets that you simply can't dupli-cate in the studio, so you and your client will have to go on lo-cation. Working on location can be a great creative experience, but it also entails some challenges. We'll look at the basics, then move on to consider some specific examples.

● LIGHTING

When working on location, my lighting setups tend to be simpler. In large part, I try to use the natural lighting present. After all, the existing light is part of the ambiance, part of why you went there in the first place.

    Equipment. Other than my camera, my main tools on location are a portable strobe and a couple reflectors. These reflectors can also be used as gobos if needed. I virtually never use on-camera flash, because the straight-on front lighting is flat and gives your image a snapshot look.

Working on location can be a great creative experience, but it also entails some challenges.

My preferred flash units are Vivitar 285 and Metz 45 series, both of which I mount on a Redhawk stand that opens automatically when you set it down on a hard surface. I know they're both relics of the '70s and '80s, but since I use them on manual, I don't need advanced electronics. They're also pretty cheap, so when I lose one, it's not a catastrophe—and losing them is an occupational hazard, since I use them near waterfalls, rivers, bridges, construction sites, etc. I must also note that not once in over twenty years have I had a client look at an image and say, "Hey, you used that cheap flash on this one!"

The beauty of this setup is that it allows you to put the light wherever you need it. To trigger it, I use a radio slave. There are a lot of good ones on the market, but I've had the best luck with the Quantum systems (I prefer the 4i). Like the flash units, they're older, yet reliable. The slaves are basically an on/off switch, so I don't need sixty-four frequencies; sixteen will do.

The Flash as Main Light. Understanding where your light is coming from outdoors is just as important as in the studio. And, as in the studio, you have different lights that perform different functions. More often than not, I use the flash unit as a main light—but even it's only one light, I'm really working with multiple sources. Under sunny conditions, for example, we have three: the sunlight, the ambient (shade) light, and the flash.

In bright sunshine, most women's eyes can't take the intensity of the sun as a main light, resulting in a pained, squinty expression. In this situation, most photographers head for shade. I don't. I like to use the natural sunlight, instead, as a separation light. To do this, I turn the subject's back to the sun. This makes her hair look great, separates her from the background, and helps her avoid squinting. You don't need to get the sun directly behind her. That causes flare, even with a lens shade. Instead, get it at an angle behind her. Then place your flash on that same side, so the resulting main light—even though it's generated from flash unit—will look very natural. The ambient light will be your fill.

In bright sunshine, most women's eyes can't take the intensity of the sun as a main light, resulting in a pained, squinty expression.

While I could use a reflector, and some will argue it's more natural, in bright sunlight, the reflector is almost as blinding as the sun. The human eye is just not capable of reacting to the short duration of the electronic flash.

Flash Settings. To determine your flash setting, begin with the Sunny 16 Rule, a rule designed to provide a correct exposure when shooting in bright sunlight. According to this rule, you should set your aperture to f/16, then select the shutter speed that is the closest inverse of the ISO. For example, at ISO 100, the closest shutter speed would be $^1/_{125}$ second; at ISO 200, it would be $^1/_{250}$ second, and so on.

So, let's start by setting your ISO at 100. Based on the Sunny 16 Rule, with our subject posed so that her back is to the sun, we know the separation light will be f/16 at $^1/_{125}$ second. I prefer, however, to use a wider aperture and the highest shutter speed I have available, usually $^1/_{250}$ second. This gives me f/11 at $^1/_{250}$ second.

Now, back to Photography 101. In this situation, your ambient (shade) light level will typically be about two stops less or f/5.6 at $^1/_{250}$ second. You will want your flash main light to be about a stop higher to produce a highlight and to create the correct lighting pattern on her face and body. If you're looking for a softer highlight (about a 2:1 ratio), you'll want to get an f/5.6 out of your flash; that will give you an f/8 highlight. (Remember light is additive, so f/5.6 plus f/5.6 gives you f/8.) If you're looking for a more contrasty, more specular highlight, and deeper shadows, set your flash to get an f/8 output—f/8 plus f/5.6 equals f/11.

At first, you'll probably need to take a few meter readings, but after a while, you'll have done it enough to know that at six to ten feet away from the subject, your flash will give you f/5.6 at $^1/_{16}$ power. If you need to place it fifteen feet away (you don't want it in the picture, after all), set it at $^1/_2$ power.

A Trick for Reducing Flash Power. You'll undoubtedly run into situations where your flash is too powerful, even at its lowest setting. When that happens, use this neat trick from David Bently. A number of years ago, bare-bulb lighting was all the rage. But what if you don't have a flash that allows you to take off the reflector or head? Bently described how he stapled wax paper into a cone that he could just slip over the top of his Sunpak. This works great. While I'm not interested in 360-degree lighting (nor do I have enough battery power), I've found that the wax paper diffuser works just as

Dana is a thirty-something fitness competitor. In this image, I posed her with the sun at her back, using it as a separation light. A portable flash positioned 45 degrees to camera right and about a foot above her eye level actually supplied the main light. The flash was set to equal the ambient shade light level to produce a natural looking loop-light pattern on her face. The low light ratio (2:1) prevents the shadow areas on her face and body from blocking up.

well when aimed in your subject's direction. Tissue paper, napkins, or toilet paper will even work in a pinch.

Positioning the Flash. You don't have modeling lights on portable flashes, so you have to approximate the placement, then check your LCD to see if you have the right light pattern. This is a matter of learning by experience, but to obtain the default loop pattern, place the flash at about a 45-degree angle to your subject's face and about a foot above eye level.

I posed Tarina in this doorway where the high walls directed the light in from above and to the camera right, just like a giant softbox. A single 27-inch reflector was all I needed to open up the shadows on her face.

● LOCATIONS

We all have different surroundings, and you'll probably have different options than I do. In the following examples, I'll show you how I've applied the techniques I just outlined. I'm sure it will stimulate your imagination.

Tire Factory. In nearby Eau Claire, WI, we have an old tire factory. Built between 1895 and 1940, it's got the perfect rust-belt ambiance. The complex, which is only partially used, has a number of alley-like light tunnels, which give excellent direction to the natural light. This attitude shot of Tarina (left) was done in one of them—a dead-end alley behind one of the factory's giant smokestacks.

Railroad Bridge. Near the tire factory is an old railroad bridge that once connected a shipping spur to the factory. It's now a pedestrian and bike bridge. Jennifer and I had originally planned to make these street-light shots black & white (next page), but we later loved the red/amber quality of the sodium lights, and so decided not to convert them. The factory is a visible, public area, so nudity or seminudity is pretty much out of the question. Jennifer and I figured we could take a chance on lingerie since it was 10PM. We were wrong. A passing bicyclist was apparently offended and reported us—the police responded quickly. The investigating officers were good-humored about it and

LEFT—We posed Jennifer directly under a streetlight and set the camera to ISO 1250. I first wanted her to look toward the camera with a lot of attitude, but when I couldn't get enough light into her eyes with the reflector (flash was out of the question here because it would be overpowering and wouldn't balance with the color of the streetlights), I told her to look up and past the streetlight. I love the dreamy, faraway look. It's totally different than what I had in mind, but sometimes that's the creative process. RIGHT—The second image is more of a figure study with the same dreamy look. We moved Jennifer slightly ahead of the streetlight to correctly light her profile and angled a 3x6-foot reflector back at her so the shadows on her close side didn't close up. When using this pose, it's usually better to have your subject's eyes closed.

This image was made with natural light and just a kiss of light from a strobe at $^1/_{16}$ power. This was placed just out of the picture to camera left and kept the right side of her face from going dark. The S pose, her expression, and the background create a mood of defiance.

determined her outfit, although suggestive, didn't violate public decency standards. The incident did make the police blotter in the Eau Claire paper, though.

Railroad Yard. Just about every city has a railroad yard and Altoona, WI, is no exception. Parked in the rear of the yard is a tourist train, complete with a steam locomotive and vintage passenger cars. Involved in a legal dispute over track use, it goes nowhere, so my model and I decided not to waste it. The image on the facing page (bottom) was made with natural light and just a tiny bit of flash. The separation light was reflected off the aluminum skin of the passenger car. We chose the blue boxcar as a background because it complemented Heather's skin and because the graffiti matched her attitude.

Teresa had seen something like this in a Ford ad and we thought having her pose topless would make it even hotter.

Railroad Trestle. Teresa (left) wanted a cool background to pose with her prize possession: her Mustang convertible. The railroad trestle was it. Spanning an old millpond near my studio in Fall Creek, WI, it's rusty steel, rivets and the diagonal lines created by the bridge's beams makes a great backdrop for this leggy pose. We timed the shot to take advantage of the last half hour of sunshine, to give the image the golden hue. The image was made using only natural light.

Rita (next page, top) is friends with a couple of cops from an area police department. She told them she'd pose nude with their bike if they'd let her use it for a local calendar shoot.

"It's probably the best photo I've ever had . . . and I'm naked," Rita said picking this image for her feature. The station decided to allow it since the nudity was implied and, as the station manager noted, "Technically she's not naked; she has those boots."

A large, muted silver reflector was used to balance the hazy sunshine and open up the shadows. The flash,

positioned to camera left just out of the image, was used to put catchlights into her eyes.

Junkyards. The junkyard is where the man-made backgrounds merge with the natural ones. While most junkyards send older wrecks to the smelter,

LEFT—The crossbeams made an interesting background for this image. Notice how Rita's face is positioned at the X. BELOW—Katie, a car enthusiast, poses with a couple of 1950s Buicks on their way back to nature.

LEFT—Once I point out the lighting in this portrait of Kortney, you can see that the main light is a strobe. It looks natural, though, and that's what your client wants. RIGHT—As you'll notice, this image of Angel was deliberately overexposed to provide flawless looking skin.

I'm fortunate to have one that keeps a lot of older vehicles dating back to the 1930s.

In our first sample image from this site, Katie's bent knee, the arch in her back, and the tip of her head make the body pose an S (facing page, bottom). Her facial angle is basic. As you can see, the sun behind and to her right provided separation. A flash placed 45 degrees to camera right acted as the main light and was responsible for bringing out her vivid blue eyes.

We chose the Oldsmobile Kortney is posing on (above, left) because of the way the sunlight was streaming through an opening in the trees. This light provided separation. The flash was positioned to camera left and raised up high enough to give us a butterfly pattern on her face, which we turned back toward the light. I had Kortney lean out of the bright light that skimmed across her. This tilted her shoulders and set up the head tip. Raising her right foot created another diagonal and let her rest her elbows on her knee. The result is a very natural-looking, curvy pose.

The headshot of Angel (above, right) highlights her signature hairstyle. The sunlight coming from high and almost directly behind her provides separation and highlights. The flash, placed high at camera left, matches the sun's intensity to give Angel's face a butterfly lighting pattern. It also puts

pretty intense catchlights in her eyes. Some light was reflected off the truck fender and chrome, providing a bit of fill.

Tammy, a country singer, wanted to pose with the old cars for the liner notes on her upcoming CD (below, left). An early 1950s Chevy Bel Air gave her just the feeling she wanted. We had hoped to create the feeling of the sun's last rays, but the day we chose was pretty cloudy. Therefore, the flash was placed to her left and slightly behind her to simulate the effect. My assistant held a large 3x6-foot reflector to bounce some of the flash back to her shadow side. While not perfect, it worked for the CD. She also ordered a large print to hang in her home.

Lakes, Rivers, and Oceans. Some of you may live near oceans with beautiful beaches. In my area, we have numerous lakes and rivers. Jennifer (below, right) posed for this sexy and compelling portrait on one of the Eau Claire River's many sandbars. Shot at around sunset, the golden hues beautify her skin and permeate the background. Jennifer's facial angle is basic; her body and face were turned toward the main light, a strobe balanced to match the sunlight. Reflections off the water provided the fill light.

While a lot of photographers avoid bright sunshine at midday, we took Jess, who is a lifeguard and competitive swimmer, to another of the river's

LEFT—We wanted a late-day look for Tammy's portrait, but the day of the session was quite cloudy. As a result, we had to simulate the look with flash. RIGHT—Jennifer is posed in a funky C pose, necessitated by the sloping bank of the river.
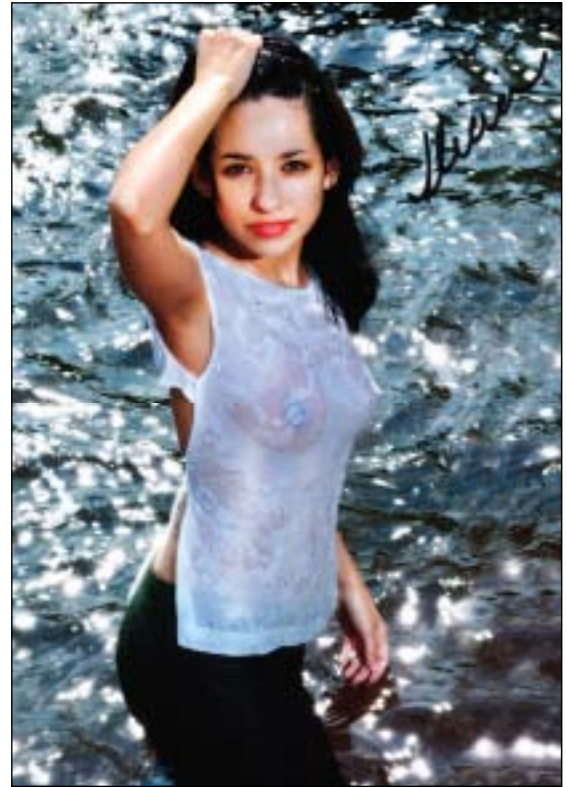
LEFT—If an image is too tame, it won't demand attention, yet if it is too threatening, it will turn viewers off. This kind of seminude, based on my clients' and viewers' opinions, strikes that balance. RIGHT—A flash, set to match the intense sunlight, was set high and about 40 degrees to camera right. This gave us a bit of a short light and a narrow loop lighting pattern. The image was then slightly overexposed to give her complexion a flawless appearance.

sandbars (above, left). Sandbars are great in that you can pose your subjects in just an inch or two of water. Here, Jess's facial angle is feminine; note the marked head tilt toward her high shoulder. The main light was balanced to match the reflected light coming off the water. Placed about 45 degrees to camera right, it crosses her body and puts the catchlights in her eyes, the sparkle in her teeth, and the highlight on her lips. Otherwise, her face would have been quite shadowy.

The wet-look image of Ilicia (above, right) is another attractive portrait, and it was also shot at midday. Ilicia was posed hip-deep in the river, while I stood on a boulder to get the high camera angle. This was important to the image, because it gave her face command of the image. A lower camera angle would have brought her wet top into prominence, but we wanted viewers to notice her face first. The pose is a C with a basic facial angle.

Waterfalls. There's something very primal and comforting about clear flowing water—and when you add a beautiful woman, there's a sensual synergy that's hard to describe. That's why we're going to take a look at a few examples. The rapids along the Eau Claire River is one of my favorite settings for glamour portraiture. At Big Falls, during low water conditions there are a number of spots where it's possible to pose clients in just a few inches of moving water.

The black & white image of Teresa (next page, top) is just such an example. Because this location is in a deep canyon, sunset here is about an hour earlier than elsewhere. This gives me quite a bit of sweet-light time to shoot. In this case, though, we were past the golden hour and more into blue light, so we decided to make a black & white image. It was shot with natural light

and one 30-inch silver reflector, placed about 60 degrees to camera left. This wrapped light around her face and put catchlights in her eyes.

Tonya's pose (facing page, bottom) is very similar. The difference is that her portrait was taken in midday light. The punchy noon sunshine gives the water more sparkle, and Tonya's expression has more attitude. The shadows created by the overhead sunshine naturally cover up what might be too much skin. To keep Tonya's face from being too shadowy, we used a flash for a main light. This was positioned about 75 degrees to camera right. The fill was provided by light reflecting off the water.

Janilee's image was made on a hazy, almost cloudy summer afternoon, producing very flat, even light (below). To put a believable highlight on her,

FACING PAGE, TOP—When prospective clients see images like this in my slide show, they very often want to pose nude. As in this portrait of Teresa, however, I tend to avoid frontal nudity in favor of poses like this. FACING PAGE, BOTTOM—Overhead light put shadows in just the right places in this portrait of Tonya. RIGHT—Janilee has a boyish figure, so it was essential to have the light crossing her body. To create a more curvy look, I had her raise her right knee and lean her upper body toward it. Tipping her head toward the high (opposite) shoulder completed the pose.

we used a flash, diffused with tissue, that was set to match the ambient daylight as closely as possible.

Normally fur coats and water don't go together, but it was really cold when Denise (above, left) posed for this image. This image was made with natural light just after sunset with an assistant holding a 30-inch silver/gold reflector to camera right, just out of the frame.

Wildflowers. In July and August, prairie flowers grow in CRP fields (agricultural fields being taken out of production by a federal subsidy), and I make it a point to get the owner's permission to photograph in these areas. Maddeningly, while the plants grow year after year, they don't flower as well some years. So each year, I have to scope out new fields.

Tammy, a regional country singer (above, right), was looking for an image for a CD titled *Fields of Love*, so wildflowers were perfect. A high camera angle was used to make her face prominent and to surround her with flowers. Because it was a cloudy day, I placed a flash high and just to camera left. This was paired with a reflector placed low and to camera right. This reduced the shadows from the flash and kept her jawline from blending into her chest. The pose is a feminine C, and the facial angle is a feminine full face.

LEFT—"I feel like a Siberian model," Denise said. "I really can't believe I'm doing this." But after reviewing her images, she decided it was worth it. RIGHT—Tammy, a country singer, was looking for an image for a CD titled *Fields of Love*, so wildflowers were perfect.

6. DIGITAL TECHNIQUES AND ENHANCEMENTS

Photoshop is a great tool—an image presentation like this would be much more difficult without it. It should not, however, become a time-consuming crutch.

We're in an era where technology has given photographers the ability to do more with their images than ever before. If we're not careful, though, it's possible to get so wrapped up in post-production possibilities that our camera work gets sloppy. It's easy to think, "I'll just fix this in Photoshop later." I've been as guilty of doing that as the next person. But think about it—is that why all this great software exists? So we can patch up our mistakes? So we can get lazy?

Way back before digital photography, I was attending a workshop, hosted and taught by Michele Gauger, of Whitewater, WI. "How much custom printing do you need to do?" I asked her. "Almost none," she answered. "You need to get it right in the camera. You want it on the neg so you can print it auto. You'll never make any money at this if you can't. I want to keep that money instead of paying it to labs."

Even with today's technology, this is still true. Your original camera files should be saleable. This means composing correctly in the camera, being on

the money with your exposures, and making sure the backgrounds are free from distracting elements.

This may sound like an antitechnology rant, but nothing could be further from the truth. I love Photoshop and other imaging software, but I want to use that software to enhance already great images instead of trying to rescue poor ones.

● CAMERAS AND LENSES

That being said, let's review some cameras and lenses. (And, by the way, I paid market price for all these cameras; neither Canon nor Fuji paid me to plug their products.)

As noted previously, a Fuji S1 was my first studio digital camera. While it's no longer one of my primary cameras, it's my favorite for black & white—especially high-contrast black & white. My two main studio cameras are Canons—a 1Ds (the original 11.1-megapixel model) and a 5D. I love these cameras, and the two most important attributes I believe they have are sharpness and a full-frame (24x36mm) sensor. In various workshops, I've had the chance to compare different brands and models of cameras and have not seen any that top the Canons in terms of sharpness. There are a few that come close and a lot that aren't as sharp.

I prefer a full-frame sensor camera because most lenses are designed for a 24x36mm piece of film or sensor. Most digital 35mm-style cameras, how-

This portrait of Janilee was shot with a Canon 70–200 f/2.8 lens set at 200mm at f/4.5. Notice how sharp Janilee's face is, while everything in front of and behind her is somewhat soft. If you look toward the edges of the image, you'll notice that this effect is more pronounced. If you own a smaller-sensor camera, this effect isn't impossible, it just requires adding blur in postproduction. I prefer to do it in the camera.

Angie's image was taken as the sun was setting. I was able to handhold the camera and take the image f/2.8 at $^1/_{40}$ second with the camera set to ISO 100.

ever, use a sensor that is smaller than that—meaning you're not using the full lens area that you are paying for. As a result, all of your lenses become, effectively, longer. Most cameras with a smaller-than-35mm sensor have a magnification factor of about 1.5. That means your normal 50mm lens is effectively a 75mm. A common zoom lens like a 28–135mm is effectively a 42–202mm. This is a good thing if you want more telephoto out of your lens; it's a bad thing if you like wide angles. It's a good thing if you like a big depth of field; it's bad if you like it shallow.

Another thing that is not so obvious is the fact that smaller-sensor cameras do not use all the lens area. The smaller sensors only use the center of the lens. On the positive side, this is the sharpest part of the image formed by the lens, especially if you are using a less expensive lens. If you are using a good one, though, the lens is designed to give you beautiful fall-off of focus as you get toward the edges of an image. With a smaller-sensor camera, you're not using this natural vignetting. A quick glance at Janilee's portrait illustrates this effect (facing page).

What really sets lenses apart is not focal length, though, it's speed. My favorite lens for glamour work is the Canon 70–200mm f/2.8 IS. It'll set you back about $1600. A lens with a similar focal length in an f/4 to f/5.6 will cost you only $300 to $400, but you're giving up two full stops, which could make the difference between shooting at $^1/_{60}$ second and $^1/_{15}$ second. Those are two stops you'd really like to have when it's getting dark on your shoot. The image stabilization (IS) gives you about another stop, maybe two, if you're handholding the lens. So you see how much more the faster lens lets you do.

You've already seen examples from my tire-factory session with Jennifer, but an extreme example of the advantage of fast lenses comes from the same shoot (next page). Shooting by street light only, I leaned on the bridge

TOP LEFT—A fast lens can let you handhold your camera even in low light. You could have taken this image with a slower lens mounted on a tripod, but would your subject have stayed still long enough? TOP RIGHT—Using a very wide angle lens let me capture this attention-getting shot of Christal with a custom chopper. The image was made for a bike shop, advertising their chopper line, and for Christal's modeling portfolio. ABOVE—The black & white portrait of Hyun Joung on the couch is reminiscent of early photographs in that only her face is in focus. LEFT—Tarina's portrait, shot through the strands of a hammock chair, illustrates the same principle; only her face is in focus. Both portraits were taken with the Canon 85mm wide open at f/1.8.

rail and shot at ⅛ second at f/2.8 with the camera set at ISO 1250 and the stabilizer on. The image is tack sharp and, yes, I was leaning against a solid object—but otherwise this was handheld.

The next lens on my list of favorites is a Canon 24–70mm f/2.8, which I like for its low light capabilities. If I had to pare my camera bag down to bare necessities, these two lenses would be the ones I'd chose.

If I could only have one more lens, it would be an extra-wide angle. The one I currently use is a Tamron 17–35mm f/2.8–f/4. It's particularly useful when you want a lot of depth of field and an extra-wide field of view.

Rounding out the lineup are a couple of lenses I use specifically for limited depth of field: a Canon 50mm f/1.4 and a Canon 85mm f/1.8. With the lens wide open, you can practically shoot handheld in the dark, but their best attribute is their limited depth of field. It's so shallow that you can literally have a subject's eyes in focus and their ear soft. What's more, it often reduces the backgrounds to textures or soft shapes, eliminating distractions and forcing attention to the subject.

◉ DIGITAL ENHANCEMENTS

High-Contrast Black & White. By now, you know most of my techniques start in the camera, and high-contrast black & white is no exception. The key to getting the look you want is slight overexposure; too much, and you'll get patches of white with no detail, so it's best to go a little easy. You can tell

You can tell how much to overexpose by testing a few images in Photoshop.

how much to overexpose by testing a few images in Photoshop. Open a test image and select the Eyedropper tool. Move your tool over the image and watch the Info palette. Sampling the brightest highlight you should get a value of not quite 255 (pure white). If you're in the 245 to 254 range, you're right on the money.

My favorite camera for high-contrast black & white images, as I've said before, is the Fuji S1. It has a black & white mode that produces an RGB file with no color information. If you use one, set the sharpening and the tone to hard. Then, overexpose by one to two stops. Your black & white files will be ready to go right out of the camera.

If you are using a digital camera without a black & white function (or if there's any chance you might need a color file), shoot the image as I've described above. After the shoot, you just have one more step: you'll have to convert your color files to black & white. My favorite method is the Lab color method.
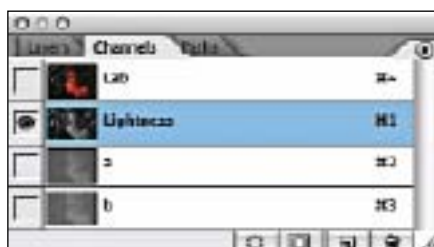
To convert your color image to black & white, switch to the Lab color mode, then click on the lightness channel in the channels palette.

1. Open your file in Photoshop. Go to Image > Mode > Lab color.
2. In the Channels palette, select the lightness channel.
3. Go to Image > Mode > Grayscale.
4. Go to Image > Mode > RGB.

Now you have a black & white file with fairly high contrast and, if you've shot the image properly, it may have the look you want with no more computer

work. If the contrast isn't quite there, go to Image > Adjustments > Curves. Once opened, you'll see a graph with a line running from the lower-left corner to the upper right. From the lower right go about a quarter of the way up the line and click to set a point. Drag that point down slightly. The image will get slightly darker. Next, go three-quarters of the way up the line and click to set another point. Drag that one slightly up. You'll see the whites brighten. Experiment until you get the image looking the way you want it. At first, you may want to use the Eyedropper tool to make sure you're just under 255.

Enhancing the Eyes. Eyes are mysterious. They can be piercing, soft and inviting, sexy, coy, or aloof. As the old saying goes, they are the windows to the soul. They are also the most important feature of a face, so I want to make them stand out as much as possible. The more tightly the image is framed to a client's face, the more important and noticeable the following steps will be.

In Photoshop, select the Lasso tool. Then, in the tool options, set a little feathering. For most files, you'll set this to about 20 pixels. You'll use more feathering for a close headshot, and less as you get more and more body in the frame. Using the Lasso, select the eyes. Then, apply a little sharp-

Ninety percent of the time, these images are head-and-shoulders or tightly cropped headshots. However, this nude of Laura shows that there are other ways of using the high-contrast black & white effect.
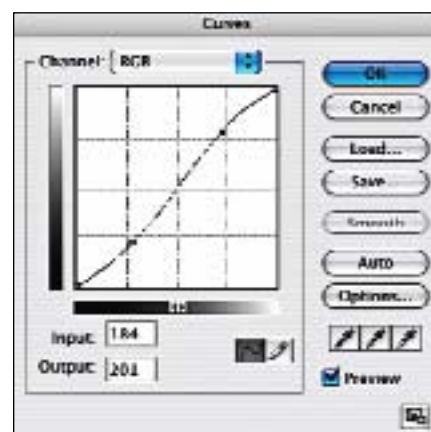
In the Curves palette, creating an S curve like the one shown here will increase the contrast of your image.
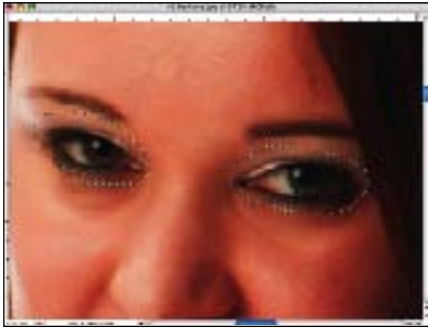
The eyes were selected using the Lasso tool.

ening with the Unsharp Mask filter. Using the sliders, I set the amount at 75 to 100 percent, the radius to 2.0 to 2.5 pixels and the threshold at 7 to 9 levels (these settings will vary with the resolution of your file).

Next, choose the Burn tool. Set the range to shadows and the exposure to about 4 to 7 percent. Zoom in close and, with a small brush, burn the dark ring around the iris of her eyes. Then choose a smaller brush and draw a faint line along the upper and lower eyelid (you're putting on electronic eyeliner). Finally, trace the outline of the more prominent eyelashes (electronic mascara). Repeat for each eye.

Here, we see the original image (left).the eyes enhanced with the Burn tool (center), and the finishing touches to the eyes made with the Dodge tool (right).

To complete the eyes, choose the Dodge tool. Set the range to highlight and the exposure at 6 to 10 percent. Choose a brush that will cover most of the whites of her eye and gently dodge the whites to whiten them. Don't overdo this or she'll look like an alien. Repeat for each eye. If your image is a tight shot where the eyes are large in the frame, you can select the whites with your Lasso tool and adjust the Curves to achieve the same effect.

If the subject of your image is a blond, you may also want to burn her eyebrows a little. Depending on how light the brows are, you may need to set the range on the Burn tool to midtones rather than shadows.

Enhancing the Lips. For her lips, choose the Brush tool. Set the opacity at 75 to 90 percent (depending on her lip or lipstick color) and the flow at 6 to 10 percent, then set the mode to color. Next, sample her lip color. Select a small, soft brush (about $\frac{1}{8}$ the width of her lips) and trace the outline of her lips, adding electronic lip liner. Then, enlarge your brush to the width of her lips or slightly smaller. Lower your flow to 4 to 6 percent and reduce the opacity to about 70 percent. Again, trace her lips to enhance their color with electronic lipstick.

Subtle enhancements in Photoshop make lips look their best.

Enhancing the Teeth. Using the Lasso tool, with the feathering set at 5 to 10 pixels, outline her teeth. Then, go to Image > Adjustments > Curves. Put a point on the center of the diagonal line and move it up slightly. Again, don't overdo this or she'll look like an alien.

Enhancing the Skin. Lastly, you need to pay attention to her skin. First take care of any blemishes or scars. This can be accomplished using either the Clone Stamp tool or the Healing Brush. I prefer the Clone Stamp tool, but that's because I'm old school have been working with Photoshop since version 2.0—and there was no Healing Brush back then. With whichever tool you prefer, select a brush that is just slightly larger than the imperfection you want to fix. Then, sample a clear skin area by pressing and holding Opt/Alt and clicking with your mouse, and simply brush over the area you'd like to fix.

To smooth the skin, choose the Brush tool and set the flow and opacity as you did to enhance the lips (see page 91). Press Opt/Alt and click to sample the skin tone in the area of her face you'd like to smooth. As you move to different areas of her face, you'll have to keep sampling her skin tone for a natural look. Keep in mind that what you want to do is smooth the skin and reduce wrinkles, lines, eye bags, etc. Less is more here. If you overdo it, your subject won't look natural. For instance, light shadows under eyes are natural, so blend and lighten them, don't try to eliminate them. The same goes for wrinkles. Look to take ten years off your subject's age. If your client is forty, don't try to make her look eighteen—it won't be believable.

Digital Glow. You could stop now. The image you have in front of you is saleable. But let's add a glow to her skin.

1. Go to Layer > Duplicate Layer.
2. Go to Filter > Distort > Diffuse Glow. In the dialog box that appears, play with the sliders to get just the look you want.
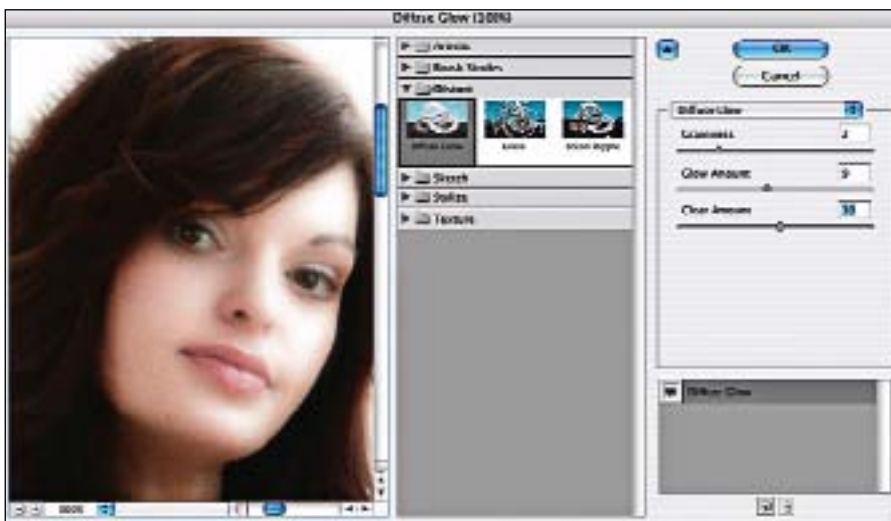
3. Go to Edit > Fade Diffuse Glow. You'll notice you have a number of mode options. My favorites are normal, hard light, and soft

LEFT—The Diffuse Glow dialog box lets you customize the effect of the filter. ABOVE—The Fade dialog box lets you reduce or alter the effect of the Diffuse Glow filter.

ABOVE—Here's a portrait of Ilicia. The inset is the original; the large image has gone through the Diffuse Glow process.

Smart Blur adds softness while trying to pre-serve the sharpness of edges.

light. You'll want to experiment with these modes to get the look you want. For further control, adjust the opacity of the effect. The lower the opacity, the more of the original image will show through. Again, you'll have to experiment to find the look you want.

Porcelain Skin. To create an effect I call porcelain skin, I use Photoshop's blur filters. I often use digital glow and porcelain skin together, but you don't have to.

1. Go to Layer > Duplicate Layer.
2. Go to Filters> Diffuse Glow. Set the sliders as you like (I choose the following: grain—0 or 1; glow amount—8 to 10; clear amount—8 to 15).
3. Go to Fade > Diffuse Glow. From the mode drop-down menu, select Hard Light. Then, reduce the opacity to 70 percent (more or less is fine).
4. Go to Filters > Blur > Smart Blur. In the dialog box, set the radius at 5 to 7, the threshold at 25, and the quality to medium.

5. Go to the Layers palette and reduce the opacity of the duplicated layer. A setting of 50 to 80 percent usually works, but you'll want to experiment a little.

LucisArt. LucisArt is a Photoshop plug-in that can be purchased from Image Content Technology or www.lucisart.com for about $170. It's a cool effect

Here's a portrait of Ivy. On the left is the original image. Below is the image with the porcelain skin effect applied.

You can see the finished look in this selective-color image of Fawn. This image started out as a "wet look," high-contrast black & white that could have been sold as-is. Comparing the original (above) and finished (right) versions, you can see how the LucisArt plug-in enhances the texture of her hair beyond reality. The effect of the sculpture mode was used at 100 percent, while it was layer masked to only about 15 percent on her skin. But to enhance the "wow" factor, I added a little selective color in Photoshop, painting in her eyes their actual color at 25-percent opacity, and adding bright pink lipstick at 10-percent opacity.

that can be used dramatically for a funky, artistic look. It can also be applied subtly to enhance the texture of hair and clothing or the patterns of a background. I especially like to use it to create a surreal look in my high-contrast black & white images.

Proportional Enhancements. Good posing should always be used to enhance a figure. But today, software gives us the tools to further enhance and flatter our subjects.

Back in the days before Photoshop 6, I used to painstakingly use the Clone Stamp tool to shave a waistline. The addition of the Liquify filter, however, has made that technique obsolete. It gives you the ability to flatter a woman's figure like never before. In my opinion, the key to using the Liquify filter successfully is to make your enhancements believable. I use good pos-

ing to get the best-possible result right out of the camera, then use Liquify to tweak it. I know several photographers who charge for and show clients how they've enhanced their images. I believe my clients only need to know they look great—and that I made them look that way.

Julie (below) had seen this pouty pose in a magazine and wanted one like it. She has a little tummy, a young face (she's only about 23), and terrific breasts. She's really proud of her assets and that's the reason for the pose. During the shoot, I instructed Julie to tighten her stomach and arch her back a little. Then I selected a high camera angle to make her face, shoulders, and breasts more prominent. After the shoot, I opened the image in Photoshop and selected the Liquify filter (Filter > Liquify). In the full-screen dialog box that appears for this function, I used the Warp tool to tuck in her tummy just a little, shifting attention up to her breasts. With a much smaller brush, I gently pushed in her lower back curve, optically slimming her waistline a bit more. To finish the image, I added digital glow (see pages 92–93), almost blowing out the line on her right upper arm, which slimmed that area a lit-

Combined with careful posing and lighting, subtle enhancements to a subject's figure with the Liquify function can create a flawless look. In the original image (left), Julie has a little tummy. In the final image, this area has been gently smoothed (right).

The athletic training Tara does makes her legs look a little heavy (left). Using the Liquify tool, I slimmed them slightly (right).

tle. I also added yellow using the Color Balance adjustment (Image > Adjustments > Color Balance) to warm her skin tone a bit.

In the *Flash Dance*–like image above, Tara looks great. Tara is athletic, and the sports she trains in make her legs look a little heavy. I used the Liquify filter to slim them. Since you can inadvertently distort body parts with this tool, I used the Freeze brush to lock her left arm in place. Then, using the Warp tool with a large brush, I gently squeezed her right thigh smaller. Most of the pressure was applied to her tush and the back of her thigh.

Tara's image was used for a local radio station calendar. It made her somewhat of a local celebrity. This image was part of a portfolio she bought containing her favorite shots from the calendar session. Tara's session was a double or triple benefit to my studio. Not only did I get a sale, but the radio station paid in trade for her session, so I got plenty of advertising value as well. I'll outline this in the next chapter.

7. MARKETING YOUR STUDIO

*I*f you want women to seek you out, you'll need to first create an image for your studio. This image should reflect your artistic style and the work you produce. It could be a fun and relaxed image, telling women to expect to have a great time. It could be a classy, upscale image, where clients will come in expecting to really be pampered. It could be anywhere in between—or something totally different. It's up to you to decide how to best appeal to the prospective clients in your market.

● FOUR WORDS

For me, there are four words I want women to associate with my studio: sexy, fun, classy, and discreet.

Sexy. I want women to know that we can create beautiful, alluring, mysterious, and sensual images of them. At my studio, we believe that you have to please the woman first. We have to make images that will make our subject feel absolutely wonderful about herself and how she appears. This means really listening and often reading between the lines about what she considers sexy and how she feels about her appearance. Even if the intended recipient of a portrait is the subject's boyfriend or husband, she *must* be happy with the results. And honestly, he'll be much easier to please than she is.

Fun. The whole process should be fun—from the first phone call, to the planning consultation, to the photography session, to building a finished product from the images. "I couldn't sleep last night," Dee said. "I was just thinking about how this would go—my makeup, if I had the right clothes, having my hair done, you know."

Classy. Face it, there are certain depictions of sexuality that women consider—to put it mildly—distasteful. The worst thing for your studio would be to develop a reputation for creating tasteless images. When you advertise to glamour clients, people will inevitably try to characterize you as a pornographer. Unfortunately, there are people who are threatened or offended by sexuality—and believe me, you'll hear from them; they'll be your loudest critics. In almost all cases, though, these people wouldn't be your clients any-

> There are four words I want women to associate with my studio: sexy, fun, classy, and discreet.

FACING PAGE—Dee set up a session to create a wedding gift for her fiancé. This meant we had to create images to please him, but that's the easy part—we also had to create images to please her.

FACING PAGE—"I can't believe you would use me!" Barb said when I asked permission to use her image in my mall display. ABOVE—"I wanted something pure Hollywood, pure pin-up," said Vicki about a warm, rich image we made for her modeling portfolio. "I just love this." The image makes her look like a 1940s starlet, and it is considered sexy and artistic by both men and women—especially women. We made it in my studio's brick room and lit Vicki Hollywood style with an 18-inch fresnel. Tungsten lighting added some warmth to the background.

way, even if your studio didn't do glamour photography. The point is, women want to be portrayed as beautiful—and sexy can be really beautiful.

Discreet. Naturally, your clients need to be sure an intimate image won't turn up in a place where they don't want it seen. I regularly use glamour images in my advertising and displays, but I need to use discretion in doing so.

To begin, I always get permission from the subject—and not just a model release. By all means have a release, but go beyond that. Call or talk to your client in person. Show her the image you plan to use and explain where and when it will be used. "I can't believe you would use me!" Barb said when I asked permission to use her image in my mall display. "I'll tell my friends. They won't believe it." She bought the print from me as soon as it came out of the mall case.

Images that appear in your web site need to be approached in the same way. Clients can be flattered to have their image featured, but since anyone can access these photographs, you need to be careful.

Be conservative. You might be tempted to show your raciest images, but it isn't necessary. In almost all cases, don't show nudity. If women are interested in glamour photography, sexy but clothed images will get the idea across as well as the raciest nude. You also need to consider the audience. Showing nude images would get me thrown out of the mall—and for good reason considering the customers.

He

doesn't

already

have

one...

Fall Creek
Portrait Design

PHOTOGRAPHY BY CHRIS NELSON

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Now through February 28

I don't want my web site to be confused with a porn site, but here I can be a little less conservative, since viewers go voluntarily to the site. Still, when a nude appears, it's most likely to be an implied nude—a teaser. In other words, you won't see any bare breasts or female parts.

Images used for brochures need the same web-site standard. Generally speaking, prospective clients will have to ask for these materials, but you never know where they'll end up being passed along.

If you enter your prints in competition, feel free to use nudes, but make sure you have permission beyond just a model release. You'd be amazed at how flattered and how willing women will be to pose for you if the purpose of the image is for a print competition. In fact, I've asked some glamour clients back to pose for competition images, and rarely do they ask for payment, although I almost always give them the original print as a keepsake. Make sure your nude competition prints are artistic. Judges come down pretty harshly on nudes if they're not.

Whether it's in print (facing page) or on your web site (below), the images you select for your ads should always be tasteful and designed to appeal to women.

If you've read the 22,000 or so words that preceded this sentence, I'm sure you've picked up on this idea. But here it is again: If there are other studios doing glamour photography in your market, figure out what they're doing and do something different. Just make sure it's creative and classy.

Throughout the '90s, I was stunned at the business the national glamour-shot studios did and frustrated that I couldn't attract the same clientele to a better product and service. Not only that, I knew I could offer them a better price—or at least a better value. I had a number of women from these national studios tell me that their "glamour shots" didn't even look like them!

I'm sure it's true. In our area of northwestern Wisconsin, the glamour-shot studios ran a traveling road show with no permanent studio. They showed up two or three times a year, setting up in a hotel suite or empty mall storefront, did the extra-heavy makeup application, big hairstyles, and (in my opinion) cheesy clothing. Still, these road shows packed the women in—baiting them with cheap session fees, then following up with high-pressure sales techniques and overpriced packages. I hated it, because even when I did get women in for a session, they expected the same sales tactics. This wasn't me. I want clients to buy my work because they love it.

Fortunately, the glamour-shot approach wasn't what most women really wanted either. They wanted to look like themselves—really good, but still like themselves. That's when the light went on: we would make women look like the most beautiful possible version of themselves! My studio immediately started doing consultations, the idea of which was to find out each client's vision of herself and set up a session to try and bring that vision to life. I gave away a bunch of free sessions to create advertising images that would actually show off this concept. That was the birth of my glamour portrait photography business.

Radio stations have great promotional abilities and, I believe, will make your best prospects.

So how do you create a demand for what your studio is capable of making? There are four methods: media trades, displays, web sites, and referrals. These combine to create an image of a creative studio and provide an ongoing source of sessions.

Media Trades. I suggest doing a local calendar—shoot two or three for that matter. Look for radio stations, or possibly groups of bars or car and motorcycle clubs, as prospects. Radio stations have great promotional abilities and, I believe, will make your best prospects.

My favorite calendar was created to prove that Wisconsin women are in fact a lot better looking than popularly held stereotypes. To dispel the common misconceptions, a local radio station organizes bikini contests in which winners are chosen for the twelve calendar months. The calendars are sold locally. Many of my prospects know or recognize some of the calendar girls and think, "If he can make *her* look great, I need to go to his studio."

FACING PAGE—The radio station sold the April 2006 page to a local Polaris dealership and we agreed to use one of their Victory motorcycles as a prop. The result was this image—and new relationships built between my studio, the Polaris dealer, and most importantly Vicky. I helped broker a deal where Vicky appeared as a celebrity at the dealership's sales events. Of course, Vicky continually needs new images to update her portfolio, so I have a beautiful, eager model when I need one.

Guys are the target audience, but don't think their wives and girlfriends don't know which images their guys appreciate. Calendars show off your talent and create the perception that yours is a cutting-edge, creative glamour studio. Since it's a visual resume, make sure only your best work goes in it. Insist that you have some input into the layout so it makes your work look its best.

For the past five years, I've done the photography for a radio station calendar. No money changes hands; it's all a trade. The station gives me dollar for dollar in advertising time, but indirectly I get much more advertising than that. The DJs call these promotional mentions, and they're worth a lot.

The photo for Roxy's page in the 2006 calendar is pure pin-up, and it's one of my favorites. A local car club volunteered the '76 Corvette she posed with, and Roxy bought the sexy swimsuit to match the color of the car.

In addition, I get several on-air interviews in which I'm free to mix in promotional information with the low-down on the calendar shoots. During some interviews, we have call-in contests where we give away glamour and calendar sessions.

Often, we book more than just the winners. "I really wanted to win that calendar," Tonya said after narrowly losing the call-in contest. "I think it would be so cool. I'd still like to book a session, even if I have to pay for it." I offered her 25 percent off as a consolation prize, and I've done glamour sessions for her every year since. I've also entered two images of her in national competitions, and they have earned merits each time.

The radio station calendar has been great exposure and every year it has added to my reputation as *the* glamour studio in my area. It generates new business relationships with the sponsors, and many of the calendar girls will also become long-term clients who buy images, recommend my services, and become a ready source of models.

Displays. Show off your work wherever and whenever you get the chance. The displays that work best for my glamour work appear in malls, hair salons, custom motorcycle shops, custom car shops, limousine companies, and a few clubs. You can also look at your web site as a display, but since it's such a big one, we'll give it its own classification.

Among the displays mentioned above, the mall location has the most traffic. For several years, I was afraid to pay the kind of rent the mall office asked for (it's more than my mortgage!), but starting up the display has been one of the best advertising and marketing moves I've ever made. It works so well that I devote every January's display to glamour photography as a lead up to Valentine's Day. For the past five years, as soon as the holiday rush is over, my staff and I pick out the coolest glamour images, galleries, and montages, and devote the entire display to glamour photography—a shrine to femininity. (For more on my Valentine's Day special, see pages 112–15.)

> Starting up the display has been one of the best advertising and marketing moves I've ever made.

Be very careful what images you pick. Carefully examine the image's message. If in doubt, leave it out or save it for another venue. And be prepared—you *will* get complaints—and the people complaining will always raise more of a fuss than the people who appreciate your display. When this first happened to me, I was crushed. I considered my work really artistic. Yes, the images were sexy, but that was the point. Yet, here I was being called a pornographer, an exploiter of women!

One of the images that critics complained about was of a calendar girl, a lead singer for a well-known local rock band (next page). Brooke was posed in a black bikini, lying on a black plexiglass mirror and wrapped in chains—something she does for her stage act.

"We're getting too many complaints," said Jan, the mall's leasing manager. "Can you take the girl in chains down?" I agreed; I value my relationship with the mall management.

When displayed in a mall, this image drew strong criticism—but even stronger support!
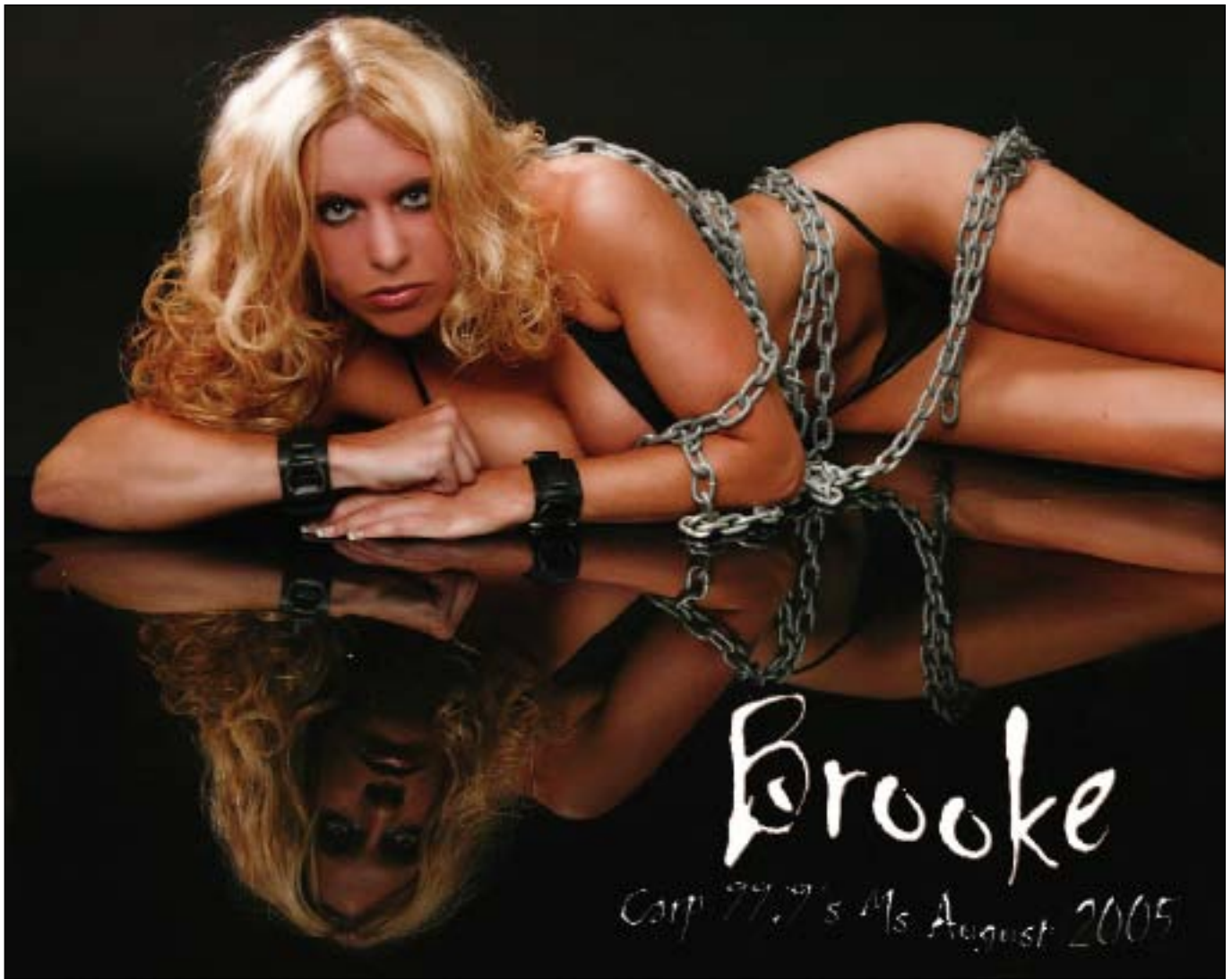
As I was taking Brooke out and substituting another image, the manager of a nearby clothing store approached me. "You can't take Brooke," he said emphatically. I told him about the complaints and explained that the office had asked me to take her out. "The complaints didn't come from me or anyone who works here," he said. "We all love her." The next time I stopped at the mall office, the leasing manager informed me that the clothing manager had organized an informal poll of store employees and clients and that Brooke's fans outnumbered her critics by ten to one! Over time, I've found that people who appreciate my images far outnumber those who are offended. But count on your critics to make more noise.

Here's another story that underscores the success of my displays in attracting glamour clients. Krissa (facing page) came to the studio as a direct result of what she saw at the mall—it just took her about a year to do it!

"I saw the photo of Denise in your display," Krissa said. "It was really well done and I'd like something like hers."

"Denise was in the display last *January*," I said. "This is *December*."

"I know, but I always thought it was really cool, and our anniversary is coming up in March. I thought I could give that to Curt," she said. "That

and I'm going to be thirty-three. I think now is really a good time for me to do this."

She was in for a consultation the next week. The lesson is this: don't underestimate the value of the impression your advertising makes, and don't always expect immediate response.

Web Site. If I had only one advertising venue, I'd have a web site. Most of my glamour sessions start as an information request in my e-mail box.

I devote an entire gallery, called simply "The Women's Gallery," to glamour photography. When prospective clients visit the web site, they first see a primer explaining the studio's glamour philosophy, as well as our most popular glamour products. This gets them thinking about the types of images they would like to create and what kind of products they'd like to make.

My mall display made such an impression on Krissa that she was still thinking about it almost a year later. She came in to do a session for an anniversary present.

From there they can choose to look at an image gallery where the different styles of images are displayed. As noted in chapter 1, these are: artistic, classic beauty, fashion, pin-up, provocative, and sensual. They can also choose to watch these in a slide show presentation. The slide show probably has a greater impact, but the gallery allows viewers to linger over images, enlarge each shot, and study it.

Since viewing the web site is voluntary, you can include racier images and show more skin than you would in a mall display. Still, I err on the side of caution and include almost no frontal nudity. I might include bare breasts or an implied nude, but only if it's a very artistic image.

The web site also includes vignettes of each month's calendar girl from the radio station calendar. These get more hits than virtually anything else on

"Wow, I didn't think I could look that good," Kristal said. "Thanks for making me beautiful." The truth is, she looks pretty darn good—but the images we created exceeded her self image. Further, she really put a lot of herself into the session.

Beth (above) and Melanie (whose military-themed image we saw on page 33) came in for sessions after their husbands saw images I had created of the wife of another soldier in their unit.

my web site. During the calendar shoot we make way more images than can be used in the calendar. With an eager audience, why not show them more? Since these are all local young women, it serves as a great testimonial to the quality of my work. I believe a lot of women think, "If she can do it and look that good, why not me?" (*Note:* Web surfers can also access the monthly vignettes from the radio station's web site, so I have inserted a couple of landing slides that make it clear they have come to the Fall Creek Portrait Design web site and that we are the area's glamour specialists. Another slide shows how viewers can create their own personal calendars.)

Referrals. The calendar generates quite a bit of interest, but you should never underestimate the value of client referrals. Let me give you a couple examples.

Kristal (facing page) is the wife of an army reservist who was stationed in Iraq for most of 2005. To surprise him, Krystal decided to send him Christmas cards with glamour images inside. "I really miss him and want to do something special for him," she said. We did a session with a Christmas theme, chose her favorite images, and for ten days she sent him a card containing a different image of her—and he absolutely loved them.

During the next couple months, a number of military wives called to book sessions—some from as far away as 250 miles. It wasn't until I got into a couple of sessions that I learned that their husbands were all from Krystal's husband's unit!

"My husband said that one of his friends got pictures of his wife recently," said Dana. "He said he'd really like to have some of me—and he thought you took the ones of his buddy's wife."

"Is his name Doug and hers Kristal?" I asked.

"Curvy short girl with a Courtney Cox haircut?" Dana asked. "If you did those Christmas cards, you have a lot of admirers in the 454th!"

Within a month, Melanie, Beth, and Jackie all scheduled sessions. I also photographed Dana, who I knew from photographing her wedding a few years earlier, but she was the only one of the wives from the 454th that I knew before the shoot—the rest were all new clients gained through the referral from Kristal's husband.

In chapter 1, we looked at images of Fawn, Elizabeth, and Laura—all medical techs from a prominent clinic. The three women did their sessions together, booking a half day of my studio time. The referrals that resulted from this session weren't as fast paced as the military ones, but within a year I had photographed a half dozen other women who worked at the clinic, as well as some of their friends.

Special Events. Creating a special event can be a good way to get people excited about your work—and to encourage them to book a session either now or in the future.

For example, since 1997, I have run a Valentine's Day promotion every January. I originally expected nothing more than to boost cash flow in an otherwise slow month. What I didn't realize at the time was that most women wouldn't respond to the event directly; instead, I was building a lasting impression as to the type and quality of my glamour work. Now I run the event with the intention of building my brand recognition and reputation rather than booking a month's worth of glamour sessions.

While I try to improve the promotion every year, I think I've come up with a cost-effective, month-long advertising campaign that creates a lasting impression. As noted on pages 107–9, the centerpiece of this is my mall display. In my market area of about a quarter million (I know that, to some of you, this is small), we have one dominant mall. In fact, an entire retail community covering several square miles has grown up with Oakwood Mall at its center. It draws traffic from probably a hundred miles in each direction, making it perfect to display my work.

I've come up with a cost-effective advertising campaign that creates a lasting impression.

For five weeks, from January 1 to the first weekend in February, my display in the mall is devoted to glamour photography. The rest of the year, glamour is a minor part of the display. I decorate the 8x12x10-foot kiosk with fifteen to twenty large, framed portraits—all depicting different photographic styles and subjects. Again, relying on just a model release is not sufficient for this usage; make sure your subjects know ahead of time that their images will appear in the display.

To support the larger images, we'll also include smaller galleries, a few session books, a glamour album (propped up on a red Valentine's Day candy

box), and possibly a calendar or two. We finish off the whole display with some props—stockings, high heels, not-too-racy lingerie, and maybe a few feather boas.

Last year, we also added a flat-screen iMac computer that plays a looped slide show, so we can show off even more glamour images. The slide show holds an audience better than I ever thought it would.

Both at the kiosk and other locations around the mall we put up POP (point of purchase) signs announcing our event. The signs should show a variety of photographic styles, especially the styles you're most excited about.

When you plan a special event like this, the information on your web site should reinforce what potential clients see at the mall. In our case, a flyer an-

Just in time for Valentine's Day

August

Be a Calendar Girl!

nouncing the Valentine's Day specials appears in both our upcoming events section as well as right after the landing page in the women's gallery. A slightly different version of the slide show is run at this time of year. As always, the information-request and consultation-scheduling forms are easily available.

The final step is radio. I have quite a bit of trade available from the calendar project (see page 106), so I usually save one of my on-air interviews to announce this special. Last year, we ran a contest for a calendar session and had women call in and tell us why they should win. The best answer, as judged by myself and the DJs won. All the finalists were given half-price

glamour sessions. During the breaks, I get to talk about the calendar shoots, glamour photography, and all the cool products we can make with our images. Then, I directed prospective clients to the web site or the mall display.

In addition, I run about three weeks of commercial spots. Here are two sample scripts:

Sample 1

This Valentine's Day, give your guy something that can only come from you: a special collection of photos of you from Fall Creek Portrait. You can even put them in a calendar. This boudoir photo session with award-winning photographer Chris Nelson can make you look beautiful all twelve months of the year. Make your appointment early by calling Fall Creek Portrait Design at 877-2695 or 1-800-262-5019. Or check out their award-winning portraits at the kiosk near J. C. Penney in Oakwood Mall. You can also visit www.FallCreekPhoto.com.

Sample 2

Girls, this is your chance. Take advantage of Fall Creek Portrait Design's once-a-year glamour event. Just in time for Valentine's Day, glamour sessions are 25 percent off. You'll be photographed by Chris Nelson—you've seen his work on our calendar.

"This Valentine's Day, give your guy something that can only come from you . . ."

Just what do you do with those fabulously sexy images? Make a twelve-month calendar or one of our new calendar posters. Or maybe your own centerfold poster (nudity not required, but cute, sexy smiles are). Or keep the whole experience with a session book or make a portfolio from your favorites. And you might just give one or two to your guy. You know he doesn't already have one. Consultations encouraged. Call for yours today—800-262-5019. Or see our display at Oakwood, or check us out online at www.FallCreekPhoto.com.

8. SALES BEGINS BEFORE THE SESSION

*W*e could use this [image] for the center spread of your book," I said to Angel as we posed her for her image on the green velveteen background.

"Ever since I saw that in *American Beauty*, I always wanted something like this," she said, "but I'm a yellow rose kind of girl."

Click. "You've got to see this," I said, climbing down from the stepladder. I knew we'd nailed the image. The pose, expression, lighting, and background weren't going to get any better.

I turned the camera around to show her. "Wow . . . yes. That's it," she said. The sale was made right there. Even though she'd later see the image projected on an eight-foot screen, the two-inch LCD image confirmed it to us both. In that one moment, I reinforced her desire to purchase the product I'd be selling her at the end of the process. It was actually the culmination of the sale.

● PLAN FOR SUCCESS, BUT BE OPEN TO INSPIRATION

Of course, the sales process had actually *begun* a couple months earlier at her consultation. Since we're in a commissioned art business, it's important to understand our client's desires and needs ahead of time. After all, you can't spend hours creating images in hopes you'll stumble across something your client likes. It's equally nonproductive to finish a great session, show your client her images, and only then begin presenting the product options. This isn't to say that every glamour session goes according to a rigidly determined plan. Instead, the consultation usually sets up a flexible outline with a final product in mind. Depending on how well the session goes, we often go beyond that.

You can't spend hours creating images in hopes you'll stumble across something your client likes.

A recent session is a great example. Renae (facing page) had been chosen for this year's radio station calendar. At her consultation, she said she wasn't really interested in doing anything more than her calendar features and didn't really want to buy anything beyond the few images she got as part of the radio station gift package.

When Renae, a basketball fan, learned she was to be Miss March, she was very excited.

In the time between Renae's consultation and her session, the radio station DJs and I set the schedule and assigned Renae to March. When she arrived for her session, I told her she was Miss March. "Oh wow!" she exclaimed. "I love basketball—March madness."

I didn't have a school or professional court available, so I suggested using the court at the park for a street basketball look. "I've got a bunch of [Wisconsin] Badger clothes," she said. "And I can bring a basketball." Armed with our new concept, we completely scrapped the earlier plan. Renae went home to get her Badger clothes. We got to the park, set up on the court, and made some sexy basketball images.

The calendar image turned out to be something really special because she was so excited about the idea. She bought a session book, a gallery, and several enlargements—way more than she had ever intended.

Most sessions are more carefully planned than that, but there are often surprises—and the best images are often arrived at on the way to the original primary goal. A lot of these surprises don't reveal themselves until the screening presentation.

● PROJECTION SCREENING FOR THE "WOW" FACTOR

"I can't believe I look that good!" said Janelle after seeing the images from the session she had just completed twenty minutes earlier. "I just want them all." That's the "wow" factor. When a client reacts like that, you can charge just about anything you want.

I project all my sessions using slide show programs. I call these sessions screenings, and I usually conduct them immediately after the shoot. Today, this is standard for not just glamour but virtually all types of photography. After all, there's nothing wrong with immediate gratification. Post-shoot screenings enhance your sales, because the excitement of the session is still intense. Naturally, you want to take advantage of that with a really impressive presentation.

A screening presentation right after the session can help boost sales by capitalizing on the excitement of the shoot.

A good composition can be viewed from any angle—as you can see from this image of Janilee. A glamour session was something she'd never done, and she thought it would be fun. She was one of six women working at the same medical clinic who all did sessions. They referred one another.

To do this, I use a private screening and sales room. This features a 10-foot screen bordered by heavy drapes that look like old-fashioned stage curtains. Wall portraits and galleries in various sizes grace the walls. Speakers for a quality sound system are recessed in the walls. The projector is mounted near the ceiling and aimed slightly downward to minimize distractions, like people walking through.

Choose a projector that is bright, at least 1250 lumens, and has good color reproduction. This is a lot easier than it was a few years back, but it's still a good idea to try it out first. Exact calibration with your monitor, especially if your monitor is an LCD like most laptops, can be troublesome. Since

there is no expectation for an exact color match, in this case, close is good enough.

We've used several programs to do our slide shows—Graphic Converter, iView Media Pro, Pro Select (from Australia), and iPhoto.

Currently, we're using iPhoto because of its ability to rapidly import images from a session, quickly tweak exposures and color, do black & white or sepia conversions, then run them as a slide show. It also seamlessly accesses our iTunes library (or clients' CDs). We can also edit the images and then export them to a folder for processing in Photoshop—all in about ten minutes for a sixty-image session.

Pro Select, while it is a little slower in preparing the slide show and has fewer slide transitions, does allow for exact sizing for wall portraits. You can also organize and rank images according to the client's preferences, then print out itemized order sheets and invoices.

Jessica, a member of a volunteer fire department, did this image for a local radio station calendar. Although the image wasn't selected for the final calendar, it was chosen to decorate the firehouse meeting room!

DOLLARS, SENSE, AND LIFE: A SUMMARY

I find creating glamour images personally rewarding. There's something really artistically satisfying, sexy, and cool about creating stylistic and sensual images that describe what makes a particular woman alluring and feminine. Glamour clients are also among the most appreciative you'll ever photograph, which is a great reward in and of itself.

Still, it would be misleading of me to suggest that glamour photography is a no-fail way to get rich. At my studio, weddings still produce the biggest tickets, while high-school senior sessions are the most profitable. The typical glamour client, on the other hand, is in her twenties and probably at least a little strapped for cash.

But think about what this means. Some time in the near future, your glamour client will very likely get married. Since she has a great relationship with you and your studio, you'll probably book her wedding. You'll meet her fiancé, if you haven't already, to shoot their engagement session. She may even want another glamour session for a wedding gift—I often even throw these in for free.

Glamour clients like Roxanne are among the most appreciative you'll ever photograph, which is a great reward in and of itself.

After that, she'll get pregnant. That's a milestone that requires artistic documentation. After her child is born, she'll want photos of the newborn. Soon, she'll be calling for her first family session—and there will be one every five years or so after that. And, of course, she'll probably have more kids.

While she might have been strapped for cash at twenty-two or twenty-three, guess who's making a lot of the two-income decisions now? Soon, expect another glamour session just to reaffirm that she still looks good after having kids.

You get the idea. That glamour session can actually turn into a twenty-year (or longer) business relationship—and, let's face it, the opportunity for a new and lasting friendship. A glamour session that inspires trust and makes your client feel good about herself is a great entry point into someone's life.

For her 2007 calendar theme, Rita chose outdoor sports—here, hunting and fishing. Rita has done a calendar session in each of the last four years. I wish I had more clients like her.

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Creative techniques for lighting and posing wedding portraits that will set your work apart from the competition. Covers every phase of wedding photography. $29.95 list, 8½x11, 128p, 125 color photos, index, order no. 1649.
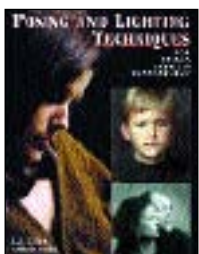
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Master the skills you need to create beautiful lighting for portraits. Posing techniques for flattering, classic images help turn every portrait into a work of art. $29.95 list, 8½x11, 120p, 125 color photos, order no. 1697.

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DIGITAL PORTRAIT PHOTOGRAPHERS, 2nd Ed.

Jeff Smith

Learn to make every client look his or her best by using lighting and posing to conceal real or imagined flaws—from baldness, to acne, to figure flaws. $34.95 list, 8½x11, 120p, 150 color photos, order no. 1711.

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Gowland offers technical and practical advice from fifty years of experience. Fully illustrated, this book is a visual tribute to one of the most prolific and highly regarded photographers in the genre of nude photography. $29.95 list, 8½x11, 128p, 60 duotone photos, order no. 1710.

### PORTRAIT PHOTOGRAPHER'S HANDBOOK, 2nd Ed.

Bill Hurter

Bill Hurter has compiled a step-by-step guide to portraiture that easily leads the reader through all phases of portrait photography. This book will be an asset to experienced photographers and beginners alike. $29.95 list, 8½x11, 128p, 175 color photos, order no. 1708.
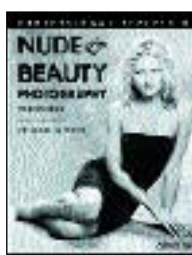
PROFESSIONAL SECRETS OF
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Learn the technical aspects of composition and posing as well as how to ensure the comfort of your nude models. For photographers of all levels. $29.95 list, 8½x11, 128p, 60 b&w photos, order no. 1713.
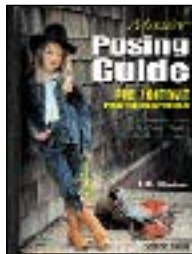
MASTER POSING GUIDE FOR PORTRAIT PHOTOGRAPHERS

J. D. Wacker

Learn the techniques you need to pose single portrait subjects, couples, and groups for studio or location portraits. Includes techniques for photographing weddings, teams, children, special events, and much more. $29.95 list, 8½x11, 128p, 80 photos, order no. 1722.

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Learn to meet the challenges of high key portrait photography and produce images your clients will adore. $29.95 list, 8½x11, 128p, 100 color photos, order no. 1736.
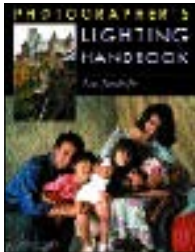
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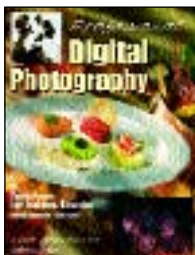
PROFESSIONAL DIGITAL PHOTOGRAPHY

Dave Montizambert

From monitor calibration, to color balancing, to creating advanced artistic effects, this book provides those skilled in basic digital imaging with the techniques they need to take their photography to the next level. $29.95 list, 8½x11, 128p, 120 color photos, order no. 1739.

GROUP PORTRAIT PHOTOGRAPHY HANDBOOK,

2nd Ed.

Bill Hurter

Featuring over 100 images by top photographers, this book offers practical techniques for composing, lighting, and posing group portraits—whether in the studio or on location. $34.95 list, 8½x11, 128p, 120 color photos, order no. 1740.

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J. J. Allen

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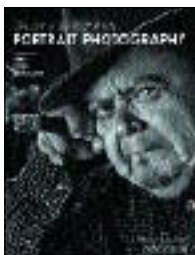
THE ART OF BLACK & WHITE PORTRAIT PHOTOGRAPHY

Oscar Lozoya

Learn how master photographer Oscar Lozoya uses unique sets and engaging poses to create black & white portraits that are infused with drama. Includes lighting strategies, special shooting techniques, and more. $29.95 list, 8½x11, 128p, 100 duotone photos, order no. 1746.

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Bill Hurter

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Jeff Smith

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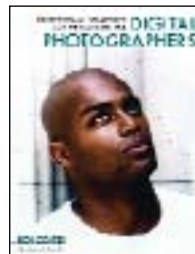
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Bob Coates

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Norman Phillips

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Bill Hurter

Learn how top professionals capture these fleeting moments of laughter, tears, and romance. Features images from over twenty renowned wedding photographers. $29.95 list, 8½x11, 128p, 150 color photos, index, order no. 1774.
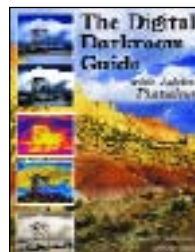
THE DIGITAL DARKROOM GUIDE WITH ADOBE® PHOTOSHOP®

Maurice Hamilton

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PORTRAIT PHOTOGRAPHY

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Mitche Graf

Set your business apart and create clients for life with this comprehensive guide to achieving your professional goals. $29.95 list, 8½x11, 128p, 100 color images, index, order no. 1788.
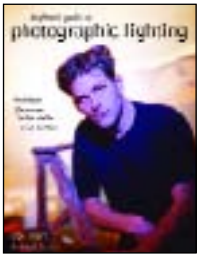
BEGINNER'S GUIDE TO PHOTOGRAPHIC LIGHTING

Don Marr

Create high-impact photographs of any subject with Marr's simple techniques. From edgy and dynamic to subdued and natural, this book will show you how to get the myriad effects you're after. $29.95 list, 8½x11, 128p, 150 color photos, index, order no. 1785.

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A HEAD-TO-TOE GUIDE

Jeff Smith

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A STEP-BY-STEP GUIDE FOR PHOTOGRAPHERS

Billy Pegram

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GUIDE TO POSING

Bill Hurter

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MASTER LIGHTING GUIDE

FOR PORTRAIT PHOTOGRAPHERS

Christopher Grey

Efficiently light executive and model portraits, high and low key images, and more. Master traditional lighting styles and use creative modifications that will maximize your results. $29.95 list, 8½x11, 128p, 300 color photos, index, order no. 1778.

LIGHTING TECHNIQUES FOR
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Stephen A. Dantzig, PsyD.

In fashion and glamour photography, light is the key to producing images with impact. With these techniques, you'll be primed for success! $29.95 list, 8½x11, 128p, over 200 color images, index, order no. 1795.
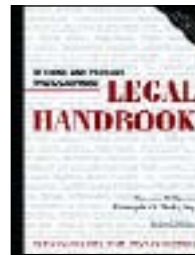
WEDDING AND PORTRAIT PHOTOGRAPHERS' LEGAL HANDBOOK

N. Phillips and C. Nudo, Esq.

Don't leave yourself exposed! Sample forms and practical discussions help you protect yourself and your business. $29.95 list, 8½x11, 128p, 25 sample forms, index, order no. 1796.
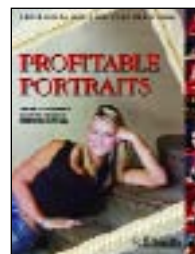
PROFITABLE PORTRAITS

THE PHOTOGRAPHER'S GUIDE TO CREATING PORTRAITS THAT SELL

Jeff Smith

Learn how to design images that are precisely tailored to your clients' tastes—portraits that will practically sell themselves! $29.95 list, 8½x11, 128p, 100 color photos, index, order no. 1797.

MASTER THE SKILLS YOU NEED TO CREATE ELEGANT AND ALLURING GLAMOUR PORTRAITS

Creating flattering glamour portraits of real women requires three basic skills: a style that flatters feminine faces and figures, interpersonal skills to perceptively work with female clients, and a solid marketing plan. In this book, you'll learn all this and more, giving you a solid footing for building a glamour photography business or adding glamour photography services to an existing studio's product line.

FEATURES:

► Understanding each client's unique needs and how to create portraits she will love

► Developing lighting and posing strategies that minimize problem areas and accentuate assets

► Creative ideas for indoor and studio shots—from complete sets to simple window-light portraits

► Taking glamour portraits on location, including tips for location selection and lighting

► Digital techniques for enhancing images after the shoot

► Marketing and sales techniques to create a demand for your brand of glamour photography